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THE LEGEND OF SAINT NICHOLAS OF MYRA.
THIRTEENTH-CENTURY MEDALLION IN THE
JERUSALEM CHAMBER, WESTMINSTER ABBEY

ANCIENT PAINTED GLASS 51890 AT OLD HALL, HIGHGATE

By F. SYDNEY EDEN

IT is no exaggeration to suggest that Lord Rochdale's ancient painted glass, at Highgate, is the most important of the known private collections of its kind in London or its neighbourhood. It consists of sixty-seven principal pieces—figures, subject panels and heraldry—all fine examples of every period from the thirteenth to the seventeenth century; there are also a number of others which are of less importance.

Almost of necessity, every collection of old painted glass is richer in examples of the later periods than of the earlier, and the present one is no exception to that rule. Perhaps the finest glass at Old Hall dates from the fifteenth century, as this includes a number of exceptionally important figure as well as other subject panels.

Among the numerous specimens of the sixteenth and seventeenth centuries, there are Swiss panels and roundels of special interest, because of the subjects they

illustrate. None of the glass at Old Hall is native to the house which it now adorns, but it is all leaded into the windows of the principal rooms, and is arranged in such manner that allows it to be seen to the best advantage.

The collection contains one piece only of the earliest period—a thirteenth-century circular medallion (in the bay-window of Lord Rochdale's bedroom) with an enthroned male figure in blue tunic and green mantle and crowned (No. i.).

The back of the throne, which is yellow, is only slightly visible.

As the figure is not nimbed it cannot represent a divine person, and one can only surmise that it is a fragment from a thirteenth-century medallion window, like those in the Trinity Chapel at Canterbury Cathedral, or, perhaps, a king from a *Jesse* window of the same period. The glass in which the figure is set—grisaille enclosed by a narrow yellow border, all fragmentary—is not original,



NO. I.—THIRTEENTH-CENTURY MEDALLION: CROWNED AND ENTHRONED MALE FIGURE IN BLUE TUNIC AND GREEN MANTLE, BACK OF THE THRONE IS YELLOW

although it is of the same period. Of the fourteenth century, there are several examples, among them a roundel (in the same window as the thirteenth-century medallion) made up of ruby and green leafage, enclosing a half-length figure of our Lord, entirely in grisaille, except the nimbus, which is blue and crossed yellow. Here, again, the figure is only part of a lost, and now forgotten, picture.

In the same bay window, are three interesting panels—a king standing and two kneeling figures—all set in small quarries, with different designs in yellow stain, and fragmentary borders of a similar character. The style of these panels is transitional from the fourteenth to the fifteenth century; they may approximately be dated about 1415. One shows a standing figure wearing a red surcoat, a long yellow tunic and a blue ermine-trimmed mantle with ruby bands: his cap of estate is ruby, turned up ermine. In his right hand is a sceptre and in his left a leafed stalk (No. iii.). The quarries, small, lozenge shape, in which the figure is set, are variously decorated with birds in different attitudes, one holding a snake in its bill, and some carrying shovels and other objects, wheat-sheaves, hawks, and an eagle holding a sceptre and leafage. The borders consist of crowns, lions passant, covered cups, and vine leaves, in addition to coloured glass and fragments of the original black-letter inscriptions.

One of the figures, in a kneeling position, is clad in a long white tunic and ruby mantle with a red "shovel" hat. On the quarries round him, are hawks and wheat-sheaves, and the border contains fleurs-de-lys, crosses, geometrical forms and coloured glass. The other kneeling figure (No. ii.) is that of a bishop, vested in alb and ruby and blue cope, bordered with a pattern in white and yellow. The head, mitre—yellow with white jewels—and amice—white with yellow ornament—are painted on one piece of white glass. The shading of the flesh is of a transitional character, being composed both of smear shading and fine wavy lines. The



NO. II.—EARLY FIFTEENTH-CENTURY PANEL: A BISHOP IN ALB AND RUBY AND BLUE COPE, BORDERED WITH PATTERN IN WHITE, THE MITRE BEING YELLOW

quarries in which this figure is set are variously ornamented: one with an eagle holding a pastoral staff and standing on a white billet on a yellow ground; supported by the bird's head and wings is a mitre, and there is, also, an inscribed scroll. A rose *en soleil*, several kinds of flowers, and a scroll inscribed *mea investiture mea* account for the rest. The borders are mostly various fragments of leafage, crowns and scrolls.



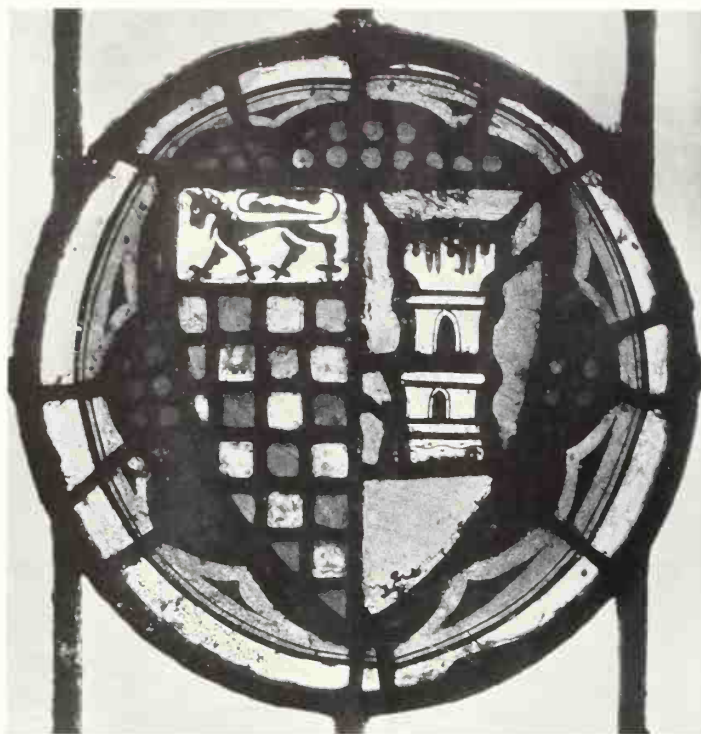
NO. III.—EARLY FIFTEENTH-CENTURY PANEL: FIGURE WEARING RED SURCOAT, YELLOW TUNIC AND A BLUE ERMINE-TRIMMED MANTLE WITH RUBY BANDS

In the bay-window of Lord Rochdale's sitting-room, are three long quatrefoils which originally have been set diagonally in the tracery of a church window of late fourteenth-century date, but have been enclosed in coloured glass set with stars so as to form square panels; although this coloured glass is old, it has no original connection with the quatrefoils. In each quatrefoil, is an angel with outspread wings issuing from blue clouds and with an inscribed scroll, the whole within a white glass border. In the same

window, are two long pointed heater-shaped shields (fourteenth century) with the arms of Comberworth—*checky or and gules on a silver chief a lion passant sable* impaling, in one shield, *azure, a tower embattled or* (Kardeleke) (No. iv.); and, in the other, the arms of Alanson—*azure, three fleurs-de-lys or and a bordure gules* (No. v.). The shields are similarly set in green glass within a yellow circular engrailed border. In the staircase window, there is a trefoiled tracery light (fourteenth century) with a figure of St. Margaret (No. vi.). The Saint is standing with a book in her left hand and a staff in her right, while at her feet is the dragon. The figure and the monster are painted on white glass (*grisaille*) against a diapered ruby background and set on a pedestal beneath a canopy with crocketed pinnacles, unfortunately much perished.

One interesting roundel of the fourteenth century, though the subject is doubtful, is in the dining-room. Two half-length figures, the one on the dexter side in a blue robe with a short staff in his right hand and a rosary in his left, and the other in a white habit holding a book in his left hand and extending his right arm. The head of this figure rests on the left shoulder of his companion, both figures being tonsured. Behind them is a church, and the whole composition is set in ruby glass within a circular plain white border. It may be that this picture suggests the building or dedication of a Cistercian church, the white-habited figure being a Cistercian monk and the other a Saint of that Order. In the same room, there are some of the fifteenth-

century panels, several of which are of the first importance. Two of these call for particular attention: a kneeling knight with Saints (No. vii.) and our Lady kneeling with attendant angels (No. viii.). The picture of the kneeling knight is a typical example of the Norwich school of glass painting. The knight's plate armour is white with yellow ornament, and his surcoat which is blue bears three leopards' faces; the four Saints are all in ruby tunics and white and yellow mantles. This panel is distinguished by a high degree



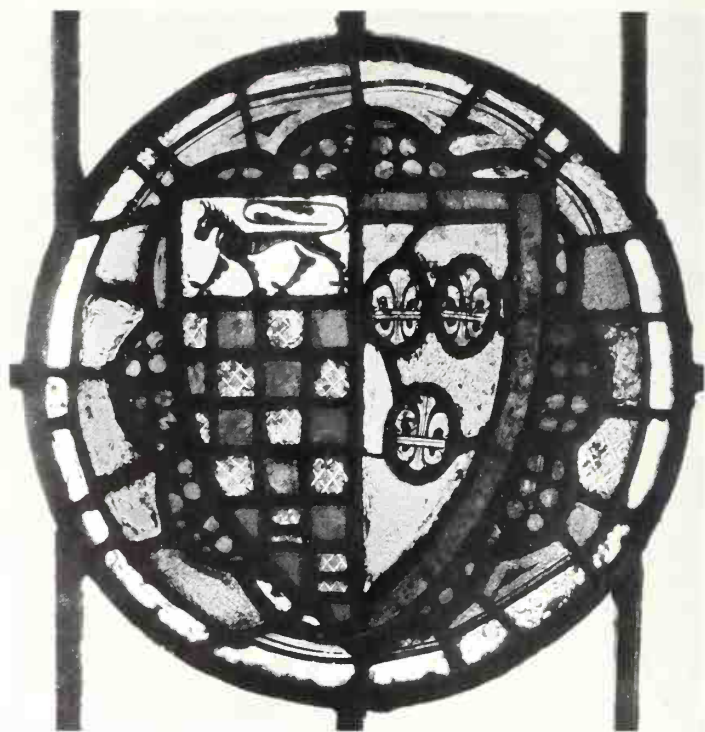
NO. IV. ARMS OF COMBERWORTH IMPALING KARDELEKE. SHIELD SET IN GREEN GLASS ENCLOSED IN A YELLOW CIRCULAR ENGRAILED BORDER.
NO. V. ARMS OF COMBERWORTH IMPALING ALANSON. COMPANION SHIELD

white pellets and diamonds. The crown is supported by two angels robed in white and green, with their wings red and light blue. The diapered background is green as high as the crown, and above that, ruby: the whole composition is beneath white and yellow tabernacle work having a vaulted roof.

This panel was formerly in the Chapel at Costessey Hall, Norfolk, as part of the great collection of stained glass, mainly from Northern France and Flanders, formed by Sir William Jerningham and his son George, Lord Stafford, in the latter part of the eighteenth century. In the finely illustrated catalogue of that collection compiled by the late Maurice Drake (Exeter, William Pollard & Co., Ltd., 1920) it is entitled *The Coronation of the Blessed Virgin*; a title which, while it may, in a sense, be not inaptly applied to this picture, is, as a rule, confined to representations of *The Coronation in Heaven of our Lady by our Lord*, or, sometimes, *by the Three Persons of the Blessed Trinity*. The panel seems, so far as design is concerned, to belong to the same type as Martin Schongauer's

of finish and by a noticeable variety of colour and design in the glass in which the figures are set. There is a marked prevalence of smoke-blue glass, much of it with ornamental work in yellow stain, and, also, the peculiar engrailed bordering behind the knight and elsewhere in the picture, just as in the old glass in Norwich churches. As the knight holds a palm, we should expect him to be a martyr, though the absence of a nimbus is against that idea. If, however, it be correct, the knight may very well be assumed to be St. Hippolytus of Rome, martyred in A.D. 252, who is often shown in armour, holding a palm.

No. viii. shows a front-faced picture (Flemish) of our Lady kneeling on a tiled pavement with hands clasped on breast and her head inclined slightly to her left. She is crowned, her hair is yellow, and she is clad in a long yellow foliated tunic over which is a blue mantle spangled with stars, made of yellow glass leaded into the blue; the mantle being bordered yellow with a pattern of



Virgin before a Hedge of Roses in St. Martin's Church, Colmar, in which angels support a crown above our Lady's head; in fact, it is an example of the familiar *Regina Coeli* type of picture.

In Lord Rochdale's bedroom, are three panels of the fifteenth century: a roundel with the head and shoulders of a woman with upraised hands looking at a lily plant in flower, all, with the exception of a yellow cap, painted in grisaille upon a ruby (pot-metal) ground within a light-blue border decorated with yellow-stain pellets and dots. It is doubtful for whom this figure is intended; the absence of a nimbus probably rules out the possibility of its being our Lady or a Saint, in the case of fifteenth-century work.

Then there is a medallion with the symbol of St. Mark—the winged and nimbed lion—in grisaille and yellow stain on a blue diapered ground; and lastly, a small head and shoulders of St. Edward the Confessor, crowned, in ruby tunic and violet mantle bordered ermine, holding a ring in his left hand and a sceptre in his right. Behind the figure part of a yellow-bordered blue curtain is seen against a ruby background. This last mentioned is certainly a fragment from a figure of St. Edward offering his ring to St. John the Evangelist in the guise of a beggar. The shading of the face is in delicate hair lines, which are typical of the fifteenth-century treatment.

There are two symbols of Evangelists—the lion of St. Mark and the eagle of St. John—in the sitting-room. Both the lion and the eagle are white and yellow set in blue glass within a circular ruby border. There is also, a roundel with the head of a Queen, wearing an arched crown and robed in a blue tunic and ruby mantle, bordered yellow. She is holding a flower, and behind her is a green curtain against a blue background into which two crowns are leaved. This is, probably, a fragment from a figure of St. Elizabeth, or, perhaps, of St. Etheldreda. Another roundel contains the head and shoulders of a woman, with white wimple, violet tunic and myrtle-green mantle, her hands clasped in prayer, set against a ruby curtain—possibly part of a figure of a kneeling donor formerly at the foot of a memorial window.

All the old painted glass in Lord Rochdale's magnificent collection which has, so far, been dealt with in this article belongs to what may be called the ancient pot-metal period; this extending from the earliest times to about the middle of the sixteenth century, when painting on plain white glass with enamel colours came into general use, although the actual discovery of such colours must have been made much earlier, for, even in the fifteenth century, red enamel was occasionally used for heightening flesh tints. There is a great difference in effect between these processes—pot-metal and enamel painting—because the lines of grooved lead, in which are set



NO. VI.—FOURTEENTH CENTURY TRACERY LIGHT: FIGURE AND DRAGON ON GRISAILLE, WITH RUBY BACKGROUND SET BENEATH A CANOPY WITH CROCKETED PINNACLES. THE FIGURE REPRESENTED IS THAT OF ST. MARGARET



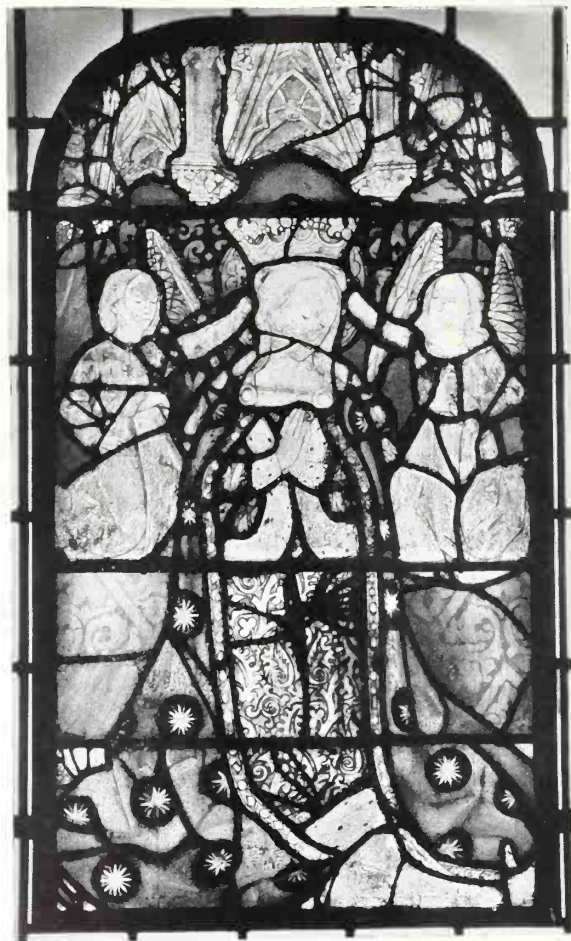
NO. VII.—FIFTEENTH-CENTURY PANEL: KNEELING KNIGHT WITH SAINTS, IN WHITE, YELLOW, GREEN, BLUE AND RUBY

the variously shaped pieces of coloured pot-metal glass forming an ancient stained-glass panel, impart a brilliancy to the colours which enamel colours, not so separately leaded, can never give. At the same time, it is to be remembered that the actual materials, of which a pot-metal panel and an enamel-painted one are made, are alike. The difference between them arises from the methods by which those materials are combined.

In the case of pot-metal glass, the metallic oxides from which the various colours are produced are so worked into the white glass in the process of manufacture as to colour it uniformly throughout, so that, when the process is finished, the result is a sheet of coloured glass—ruby, blue, green or what-not—from which pieces can be cut for use in the making of a pot-metal panel. On the other hand, the sheet glass which forms the foundation of an enamel-painted panel is merely white, the colours employed in the design upon it being applied with a brush in the same way as one paints in oils or water colours. Still, the basis of these colours is glass, for they are produced by mixing finely powdered white glass

with metallic oxides appropriate to the colours required—the same oxides as give colour to pot-metal glass. When these colours have been fused to the surface of the white glass panel by firing in the kiln, colour is imparted to the panel, but that colour is on the surface only, not incorporated in the thickness of the glass as pot-metal colour is.

Although enamel painting can be, and is, employed with good results in small panels of heraldic or other decorative designs, its use to-day is, mainly, confined to such purposes, and it is probable that it never would have been employed on a large scale, as it was in the late seventeenth, the eighteenth and early nineteenth centuries, had glass painters of those days been able to get coloured pot-metal glass. It could not be obtained because Louis XIV. had utterly destroyed the glass furnaces in Lorraine, which were, at that time, the only source of supply of such glass.



NO. VIII.—FIFTEENTH-CENTURY PANEL: OUR LADY CROWNED, ROBED IN A BLUE MANTLE OVER A LONG YELLOW TUNIC

HIGHMORE'S DRAWINGS

FOR PINE'S PROCESSIONS AND CEREMONIES

By C. R. BEARD



No. 1.—UNUSED TRIAL SKETCH BY JOSEPH HIGHMORE—THE ESQUIRES OF THE KNIGHTS OF THE BATH IN PROCESSION

AFTER sixty years of neglect, the Most Honourable Order of the Bath was revived by King George I. on May 18th, 1725, and a month later, on June 17th, the first Knights were installed in Henry VII.'s Chapel at Westminster. It was not, however, until 1730 that John Pine published his invaluable pictorial record of this pageant—*The Procession and Ceremonies*.

It has long been realised that some at least of the preliminary sketches used by Pine for his *Procession* plates were the work of Joseph Highmore. But the extent of Pine's indebtedness to Highmore can now, happily, be removed from the realm of speculation into that of established fact. For Mr. Scobell Armstrong, after prolonged search for material relating to the artist, discovered Highmore's original sketches for the *Procession* in the possession of Lady King, together with the scrapbook discussed at some length in *THE CONNOISSEUR* for May.

Comparison of Highmore's sketches with Pine's completed plates reveals some interesting differences between them. And the principal of these are illustrated in the present article. No doubt Pine considered that his alterations were "im-

provements" upon the original designs. It should, however, be noted that neither Highmore nor Pine was absolutely accurate in his delineations of the august scenes. For example, two of the Knights Companions, the Duke of Richmond and Lord Glenurchy, were not present, their places being taken by Proxies, Sir George Saunders and Sir Chaloner Ogle, who did not wear but carried "the Mantles of their Principals upon their right arms." Nor were the Proxies "covered" at any time either during the Installation or when returning in procession from the Abbey. And at the Banquet which followed they sat both uncovered and without their Mantles. Furthermore Sir Andrew Fountaine deputised for Prince William during the greater part of the proceedings, including the return from the Abbey. None of these important details is recorded in their pictures either by Highmore or by Pine.

Preparations for Pine's *Procession and Ceremonies* were apparently commenced as early as 1726. Highmore was engaged by Pine to make the water-colour drawings from which the engraver was himself ultimately to work. And in carrying out his task, Highmore (as noted by Mr. Scobell



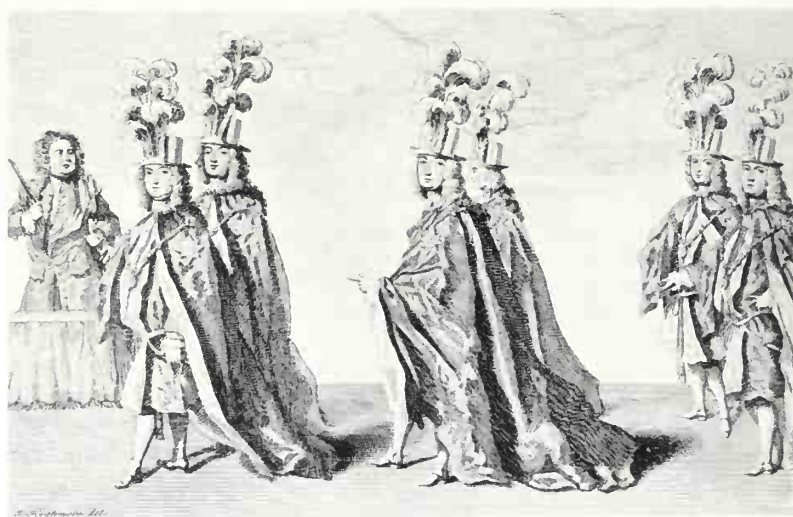
No. II—THE KNIGHTS IN PROCESSION—PART OF HIGHMORE'S ACCEPTED SKETCH

Armstrong) in 1726 "drew a picture of Prince William," the first of the Knights. Highmore's preliminary sketches did not, however, meet with Pine's approval. The artist had represented the Esquires in procession on the way to the Abbey and therefore uncovered; but Pine for reasons of his own, probably not unconnected with the financial return that he expected, wished the Knights and all those connected with the pageant to be depicted returning from the Abbey after the Installation and therefore covered. The first sketch in the Album (No. i.) is all that has survived—probably all that was ever executed—of these trial designs. It shows a group of the Esquires of the Knights in their white surcoats and red stockings, eighteen of them in six ranks, marching bareheaded to the left (*i.e.* to the right if the plate had been engraved). Seemingly it was intended that only these eighteen figures, representative of a total of one hundred and eleven, should appear, for blank escutcheons for the arms of all the Esquires attendant upon the thirty-seven Knights are drawn at the foot of the plate. As a consequence of this intention the artist made no attempt at specific and recognisable portraiture as he did in the later and accepted designs.

After this sketch had been condemned, Highmore commenced his second series depict-

ing all the participants moving in the reverse direction (*i.e.* to the left in the engraved plates). The first of these to be completed and handed over to Pine were the sketches of the Esquires and the King's Music; and it seems fair to conclude that the plates were completed and the required number of copies printed before Highmore saw the result, and discovered that his name had been omitted by the engraver. Whether there was serious trouble or not we have no means of knowing. But with the exception of the plate of the Robes and Ornaments, the remainder of the plates were all engraved with *Joseph Highmore pinxit.*

One of Pine's "improvements" upon Highmore's design was the introduction of "the Sovereign's Master Cook, having a Linen Apron and a chopping Knife in his Hand" standing outside the West Door of the Abbey at the head of the procession of the Knights (Nos. ii. and iii.); this was clearly a concession to popular taste. The sketch for the plate of Bath King of Arms proclaiming the style and titles of Prince William during the Banquet in the Court of Requests (No. iv.) shows some interesting and important variations from Pine's plate. Highmore's original constructional lines on the floor were retained by the engraver and are still discernible in the plate though obscured by the lozenge paving of the



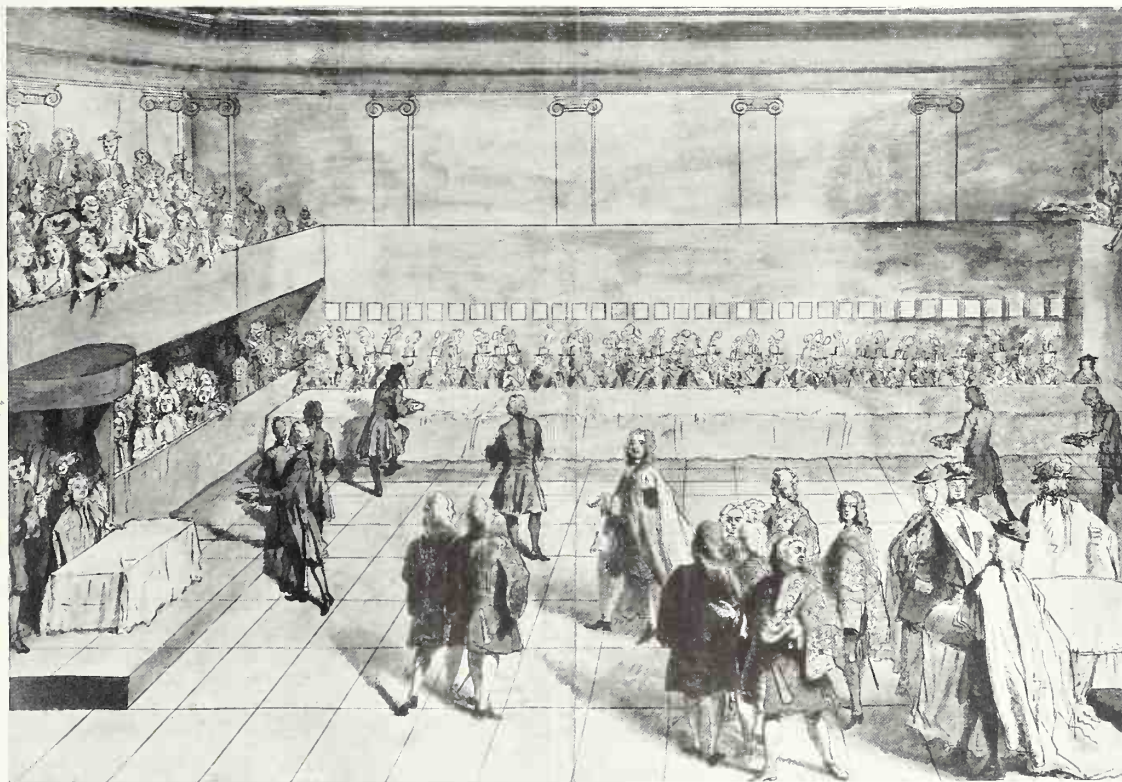
No. III—THE KNIGHTS IN PROCESSION—WITH THE KING'S COOK ADDED BY PINE

floor. But Pine extended the table and dais, at which Prince William is seated, slightly towards the foreground, thereby hiding the legs of one of the standing figures ; he also removed the bonnets of the four officers of the Order, who appear habited in white mantles in the foreground ; and he placed knives, forks, plates and dishes of food upon the tables, and added heraldic banners to the two trumpets in the gallery.

Probably with an eye to popularity and to future commissions Highmore made some attempt

sixteen years old ; and considering the approximate period of the sketch and the age of the model it is permissible to see herein a portrait by the artist of his son Anthony, who was born in 1719. It is furthermore possible if not probable that Highmore used his son as a model in the preliminary sketches for his portrait of *Prince William in Garter Robes*, mezzotinted by J. Faber.

Both Highmore's original sketches of the Robes and Ornaments of the Order were suppressed. At first apparently it was intended to engrave two



No. IV.—HIGHMORE'S SKETCH FOR THE BANQUET PLATE. BATH PROCLAIMING PRINCE WILLIAM'S STYLE AND TITLES

at portraiture in his figures of the Knights and others. But these sketches and a pencil drawing of a youth made about 1735-1740 (No. xi.), pasted into Highmore's scrapbook, reveal the artist's tendency, at least in his early period, to draw his heads out of proportion to the bodies to which they were attached. And Pine, who was at best only a thoroughly competent engraver, so exaggerated this initial distortion that the very distinguished company of Knights, whom he was immortalising, appear in his plates as a crew of hydrocephalic naturals. The youth in the sketch just mentioned appears to be about fifteen or

plates, one of the crimson Robes (the mantle and surcoat) and the other Ornaments of the Knights (No. v.), and a second portraying the blue escutcheoned white surcoat of the Esquires and the similarly emblazoned mantle of the Officers of the Order and their insignia. This scheme was abandoned in favour of one plate containing the entire regalia (No. vi.) But the sketch is badly balanced, and Pine himself altered the position of the various objects to better effect, as may be seen on examination of the completed plates. Finally Pine enriched the whole work to excellent effect with engraved plates of the arms of the



No. V.—SKETCH FOR THE ROBES OF THE KNIGHTS—MANTLE, SURCOAT AND INSIGNIA

Knights and their Esquires, and added the badges of the various Officers of the Order.

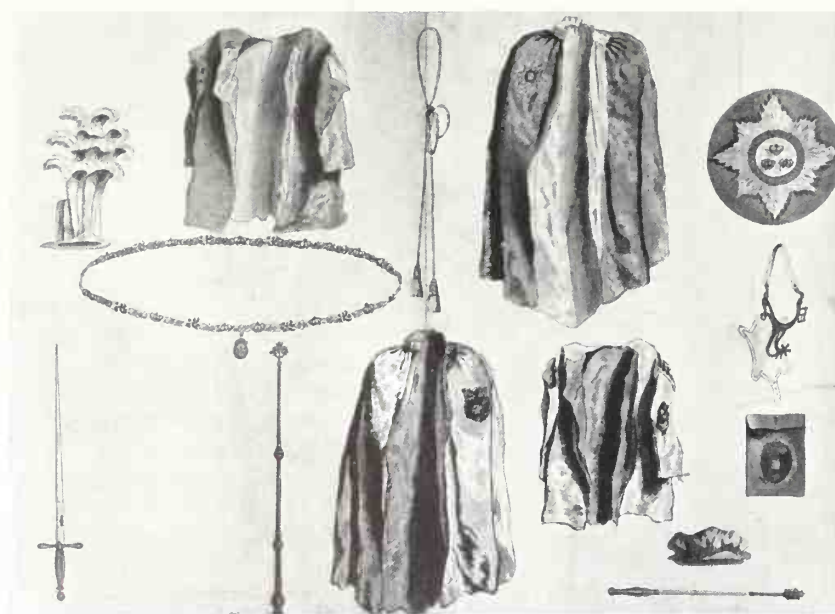
But to the antiquary and the student of military costume undoubtedly the most interesting sketch is that which represents the King's Drums and Trumpets (No. vii.). Very little inquiry has so far

the girdle at the back. All the musicians wear white wigs, black breeches, white stockings and black shoes. But while the Trumpets and kettle-drummer wear black "montero" caps, and carry swords in gold lace girdles and slings, the side-

drummers are furnished with cocked hats and wear gold lace sashes with gold fringes about their waists but no swords, though Pine added these last in the plate. Neither the drums nor the trumpet banners, which are white, are charged with arms. The heraldic enrichment was left to the engraver. The carrier of the two kettle-drums is dressed in white. The Drum-Major is dressed in scarlet, while the Serjeant Trumpeter carrying his mace wears a blue coat, black breeches and red stockings, with a gold sash about his waist, and a gold chain round his neck.

It is worth noting that Pine converted one trumpeter in the third rank into a negro, a picturesque touch.

Highmore's labours inevitably brought him into close contact with newly created



No. VI.—SKETCH FOR ALL THE ROBES—SUBSEQUENTLY ALTERED FOR THE ENGRAVING



No. VII.—HIGHMORE'S SKETCH FOR THE KING'S DRUMS AND TRUMPETS—OMITTED DETAILS WERE ADDED BY THE ENGRAVER

Knights of the Bath and with their Esquires. Nor did he lose any time in seeking to reap advantage from the introductions thus obtained. Among those who had been honoured by the King was Charles Lennox, Duke of Richmond and Lennox, the grandson of King Charles II. and the detested "Madame Carwell," Louise de Keroüalle, Duchess of Portsmouth. As noted earlier the Duke had only been installed by proxy in June, 1725, as at that time he was recovering from an attack of the smallpox. Nor did he retain this honour long, for he surrendered it in May, 1726, and was invested with the Garter on the 26th of the month. He was installed at the same time as Sir Robert Walpole, on June 16th. Nevertheless the Duke desired to have some permanent memorial of the first honour. And between the conferring of the two Orders Highmore painted the portrait, now at Goodwood, of the Duke, accompanied by his three Esquires, Mathew Snow, Martin Folkes and Thomas Hill. It may be noted that Mr. Constable mistakenly states that the attendants are the Duke's sons. Highmore's preliminary sketch for the figure

of the Duke is in Lady King's scrapbook (No. ix.).

A second but less exalted patron, whom Highmore met through the medium of *The Procession and Ceremonies* was Alexander Chocke, Chooke or Choake as the name is variously spelt, Receiver of Excise, who had served at the Installation in 1725 as Esquire to Sir William Morgan, Lord Lieutenant of Monmouth and Brecknock. As the basis of this portrait the artist used his *Procession* sketch without reversing, except for the sword and azure escutcheon on the right sleeve. And for it he was able to revert to the more elegant "bonnet-in-hand" pose of his preliminary and rejected sketch.

As I noted in my previous article Highmore's sketches preserved in Lady King's scrapbook are of very considerable (though chiefly potential) evidential value. For though many of them are preliminary studies for portraits—some giving alternative positions—the finished works for which they were prepared are, with the exception of that of the Duke of Richmond, unknown or at least unrecognised as Highmore's work. It is to be hoped that the reproduction of some of them



No. VIII.—PLATE OF THE DRUMS OF THE HOUSEHOLD AND HIS MAJESTY'S TRUMPETS AS ALTERED AND COMPLETED BY PINE



No. IX. — "PORTRAIT OF D. OF RICHMOND"

the plans, that held by one of the two standing figures, is of a fortress. In the background is the stern of a ship, presumably seen through a window, while to the extreme right stands a terrestrial globe. The five men would seem to be members of a Commission, and from the costumes and other details the period of the sketch must be dated about 1740. The only standing Commission of the period, which consisted of five members, was that of the Lords of the Treasury, and the various "properties" that appear in the sketch are in harmony therewith. The composition of the Commission changed, however, with considerable frequency, and it is not always possible to discover the ages of the members. It is not improbable, however, that the sitters are the Lords of 1742, headed by Spencer Compton, Earl of Wilmington, then a man of about sixty-nine,

may lead to the identification and recovery before long of one or more of these "lost" paintings.

The most outstanding of these sketches is reproduced in No. x. It depicts five gentlemen sitting about a table covered with documents and plans. Three are of middle age, one is young and the fifth is an old man. One of

with Samuel Sandys, Chancellor of the Exchequer, about forty-seven, the Honourable George Compton, Wilmington's nephew, slightly over fifty, Sir John Rushout, 4th Bart., fifty-eight, and Philip Gibbons. Alternatively it may be one of the earlier Treasury Commissions that sat from 1735 onwards under Sir Robert Walpole, K.G.

The inscriptions in ink upon the majority of Highmore's earlier portrait sketches are more or less contemporary with one another, but they were added, as I noted in my previous article, probably by the artist's grandson, Anthony Highmore (1758-1829), long after the drawings themselves were made. And there must therefore exist a not inconsiderable element of doubt in the authority of not a few of the annotations.

A sketch that comes within this category of doubtful identifications but the origin of which is evidently closely bound up with Highmore's first important task, is illustrated in No. xii. Below it is the word *Bath* preceded by a hieroglyphic which may be an *L*, a *K*, or a *d*. The most obvious interpretation is that the subscription refers to Lord Bath—William Pulteney (1684-1764), created Earl of Bath on July 13th, 1742. But Pulteney never received any Order from his Sovereign. And the model is clearly wearing a mantle and collar over his ordinary dress, which is cut in the fashion of about 1740. Since the word *Bath* cannot relate to Pulteney's title, it must apply



No. X. — PENCIL SKETCH, PROBABLY FOR AN UNKNOWN PAINTING OF THE LORDS OF THE TREASURY

Highmore's Drawings

either to some Knight or to some Officer of the Order, probably Bath King of Arms. But even here a further element of doubt obtrudes, for the Mantle, as sketched, is not a Knightly one, in that it appears to have arm-holes. If the former possibility is the correct one the only clue to the identity of the sitter—and a very slender clue at that—is furnished by the *G* which appears over the right-hand sketch. This undoubtedly marks the version selected for the portrait, and if it does not signify “good,” it must be the initial of the sitter himself. In this event it can only stand for “Glenurchy”



No. XII.—THREE SKETCHES FOR A PORTRAIT OF AN UNIDENTIFIED MAN

pondence there are several references to portraits, one painted by Wills at Bishop's Thorpe in 1746, a second by Allan Ramsay, painted and presented to Lord Lyttelton in 1758, and a third painted by Hoare in 1763. There were, however, other and earlier portraits, for Philip Carteret Webb in a letter refers to Wills' portrait as “the best picture that hath of late years been drawn of you.” But even assuming the identification of the sitter to be correct, the suggestion conveyed by the title that he was Lord Chancellor at the time the sketches were made is almost certainly wrong. The robe is not that of a Lord Chancellor, and there is no sign of the Great Purse, almost a *sine qua non* of Lord Chancellor portraits. Philip Yorke, known from his meanness as “Judge Gripus,” became Lord Chief Justice in 1733, and Lord Chancellor in 1737. The style of the sketches together with the costume suggests that they were made in the middle “thirties.” If not mere drapery the robe is possibly intended for the crimson and ermine of a Lord Chief Justice.



No. XIII.—PENCIL SKETCHES: PORTRAIT OF THE EARL OF HARDWICKE



No. XI.—SKETCH; POSSIBLY THE ARTIST'S SON

—John Campbell, Lord Glenurchy (1696–1782), later Earl of Breadalbane, who, like the Duke of Richmond, had not been installed in 1725. If the latter possibility furnishes the true solution, the individual represented must be Grey Longueville, Bath King of Arms and Gloucester Herald, who also appears in the sketch No. iv. He died in September, 1745.

Two other sketches which must be questioned are those noted as *Pro Effigie Comitiss Hardwicke. Cancellarii.* (No. xiii.), since apart from these drawings there is no discoverable pictorial evidence that Highmore ever painted the Earl. Engravings after portraits of this distinguished lawyer by Dahl, Hudson and Hoare exist. And in the Earl's corres-



NO. 1.—TANKARD BY WILLIAM VILANT, OF PHILADELPHIA, CIRCA 1725, ENGRAVED WITH THREE SCENES FROM OVID, THEIR TITLES, AND, ABOVE THE SCENES, THREE PORTRAITS WHICH, ACCORDING TO AN INSCRIPTION SCRATCHED ON THE BOTTOM OF THE TANKARD, ARE INTENDED TO REPRESENT: PHILIP, LORD HARDWICKE; SIMON FRASER, LORD LOVAT; AND PHILIP, 4TH EARL OF CHESTERFIELD

AMERICAN XVIIITH CENTURY SILVER IN ENGLAND

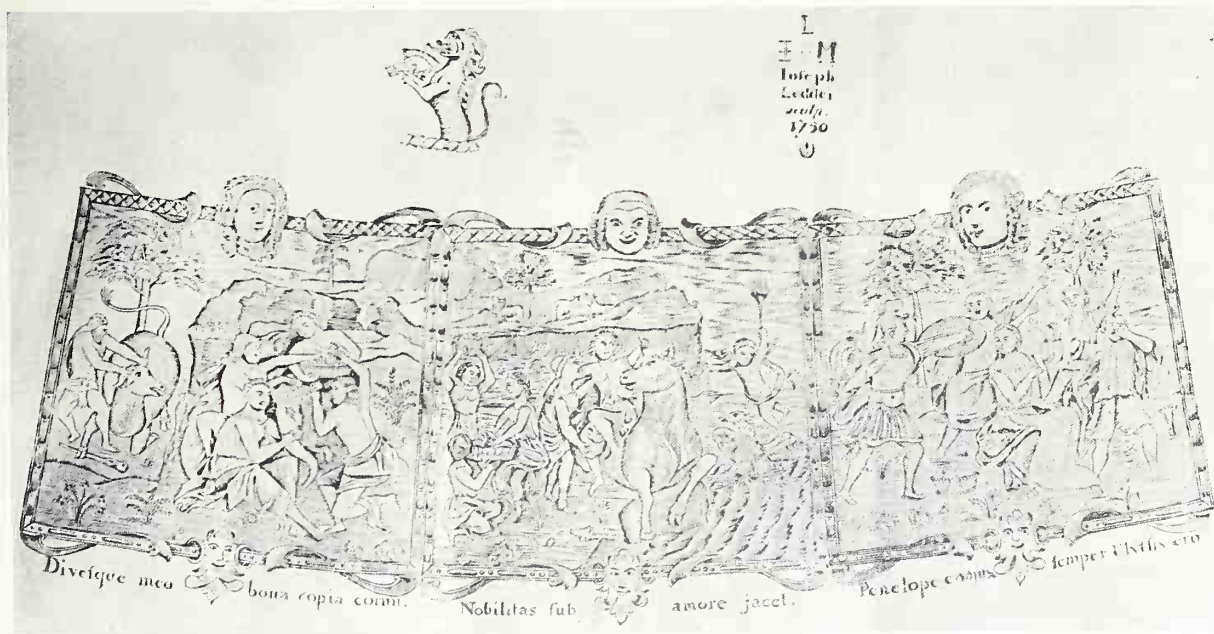
By EDWARD WENHAM

REFERENCES were made, in the March issue of *THE CONNOISSEUR*, to the fact that a number of examples of American-Colonial and Early Republican silver had been found in England during the past several years. Suggestions have since been received that these references should be supplemented by an article dealing more fully with this subject ; but, as it is one that covers a wider field than is generally recognised, it is proposed, here, to deal only with the various types of drinking vessels, made by native American silversmiths, which have come to light in England ; other objects will be dealt with in a later issue. And at the outset, it is of interest to mention that all the examples shown here, with the exception of three (Nos. xi., xiii. and xvii.), are on loan, at the Victoria and Albert Museum, from the collection of Mr. Lionel A.

Crichton, to whom acknowledgment should be made both for the photographs reproduced and for the data relating to certain of the objects.

It was, in fact, largely due to Mr. Crichton that English collectors first began to devote any attention to Early American silver ; for it is but a relatively short time since pieces, which now may be, and are, ascribed to American silversmiths, were not infrequently sold as the work of unknown Irish silversmiths or, more often, melted for bullion. The reason was that American silver bears only the marks used by the makers* ; consequently, until quite recent years, during which these marks have been definitely identified as those of the various Colonial silversmiths, any

* A number of pseudo-English marks, adopted by silversmiths of some States, at the beginning of the nineteenth century, will be described and illustrated in the second part of the article.



No. 1A.—DETAILS OF ENGRAVED PANEL ON TANKARD ILLUSTRATED ON OPPOSITE PAGE: THE INITIALS, AND THE NAME OF THE ENGRAVER, JOSEPH LEDDEL, WITH DATE, 1750, SHOWN HERE ABOVE THE PANELS ARE INSCRIBED ON THE HANDLE OF THE TANKARD



NO. II.—A PAIR OF THE BULBOUS-SHAPED MUGS OF THE TYPE OFTEN CALLED A "CAN" MADE BY THOMAS HAMERSLY OF NEW YORK CITY, CIRCA 1756. AND (NO. III.) A SIMILAR MUG MADE BY PYGAN ADAMS OF NEW LONDON, CONNECTICUT, CIRCA 1750

examples of their work found in England offered little attraction to other than American collectors.

Even at the present time, with authenticated records of the marks available, the interest in this silver is, to say the least, restricted; though any collectors who have been to the United States and seen some of the fine collections which have been assembled there, are invariably impressed by the fine workmanship and well-proportioned forms. And it would not be wide of the mark to suggest that a considerable number of pieces of Early American silverwork still remain unrecognised among the plate belonging to families whose ancestors fled when the North American colonies declared themselves "free sovereign and independent."

There are, too, a number, now possibly regarded as of small value, which were sent from America as presents to friends in England or on the Continent. The two-handled cup and cover, made by Nathaniel Hurd of Boston, mentioned in the article on Early Massachusetts Silversmiths (*THE CONNOISSEUR*, March, 1934), was one such present; and Brig.-Gen. Madocks, C.B., C.M.G., D.S.O., a descendant of the original recipient of the gift, has been kind enough to send the writer a photograph of this cup, which is illustrated (No. xvii.). As noted in the earlier reference to it, the cup shows a distinct departure from the usual severely plain style which is characteristic of the Early American silver. Rather,

it displays a close resemblance to the large two-handled cups which were fashionable in England for some time after about 1730.

American two-handled cups of this type are among the rarities. One made by Edward Winslow of Boston (1669-1753) was, and probably still is, on loan at the Boston Museum of Fine Arts, from the collection of Mrs. Lois B. Rantoul. This Winslow cup, which is earlier, shows

no such rococo influence as is present with that illustrated here, the lower part of the bowl being embossed with convex flutings and a band of similar flutings around the cover and the low moulded foot.

With the Hurd cup, the lower part of the bowl is embossed with spiral convex flutings, alternating with circular beads and scrolls.

The moulded domical cover is encircled by a band of bold gadrooning and the upper part is embossed with scrolls and surmounted by a moulded knob; there is also a band of gadrooning around the foot. There can

be no doubt that this American cup was copied from an English prototype; and though it has been suggested that the ornamental work was added after the cup arrived in England, in view of certain differences in the style it would seem probable that it was done in America, particularly as Nathaniel Hurd is known to have been a competent engraver.

Another presentation piece which left America is the tankard engraved



NO. IV.—PLAIN TASTER WITH TWO SCROLL HANDLES MADE BY JOHN NOYES OF BOSTON (1674-1749)

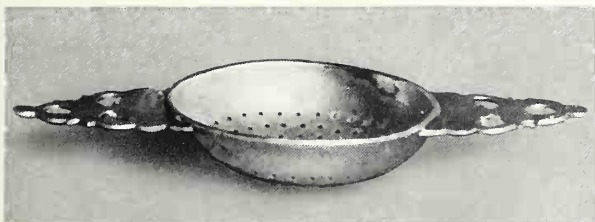


NO. V.—A MUG BY BENJAMIN BRENTON OF NEWPORT, R.I.

American XVIIIth Century Silver in England

with an elaborate cartouche enclosing an ecclesiastical seal (No. xvi.). This was acquired by Mr. Crichton from Mr. C. Crommelin of the Hague, Holland. It was made by John Brevoort of New York and the bottom is inscribed THE GIFT OF THE CONSISTORY OF THE DUTCH CHURCH OF THE CITY OF NEW YORK TO MR. DANIEL CROMMELIN MARC^T. AT AMSTERDAM 1764; the abbreviation MARC^T. denoting "Merchant." In 1930, Mr. C. Crommelin wrote to the office of the Collegiate Church Corporation, New York, asking for information concerning the tankard, and Mr. W. L. Brower, the Senior Officer of the Consistory, discovered in the records of the Reformed Protestant Dutch Church of the City of New York, now referred to as The Collegiate Church, that :

in 1763, the Consistory were in correspondence with Messrs. David Longuiville and James Brinshall of Amsterdam, requesting their efforts to obtain for the Church of New York an English-speaking Minister. This appeal of the Consistory was successful and the Rev. Dr. Archibald Laidlie became a Minister of the Church in New York on April 1st, 1764. All expenses connected with this effort the Consistory directed to be repaid to Mr. Daniel Crommelin, a merchant of Amsterdam. . . .



No. VIII.—STRAINER WITH SHAPED FLAT PIERCED HANDLES MADE BY ADRIAN BANCER OF NEW YORK CITY (1703-61)

Later in that year (1764) the Consistory sent to Messrs. Longuiville and Brinshall asking for type for the Psalm Book which they were preparing for the English-speaking Church, and this type for the music notes was purchased through Mr. Crommelin, in 1765. The information from the church records adds :

The Consistory also resolved at the meeting of May 1st, 1764, that the three gentlemen, Messrs. Longuiville, Brinshall and Crommelin each be presented with a silver tankard, with the Seal of the Church Corporation inscribed on the same. Letters of thanks and appreciation were received by the Consistory from all these gentlemen.

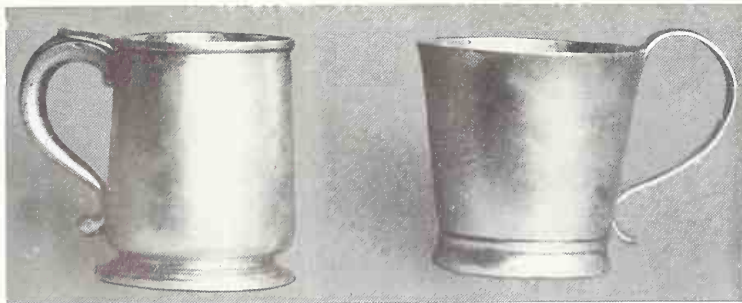
So far, the present whereabouts of the tankards presented to Longuiville and to Brinshall are unknown, but it is possible that these will also come to light, at some future date.



No. VI.—GOBLET BY S. WILLIAMSON, PHILADELPHIA, CIRCA 1796; No. VII.—ONE BY A. & G. WELLES, BOSTON, CIRCA 1810

One tankard (No. i.) in this collection is a veritable riddle. This was made by William Vilant of Philadelphia, whose mark, W V, in a heart-shape shield, with a fleur-de-lys below, has been found on a number of tankards, some of which are considerably smaller than others. But with few exceptions, each has the slightly tapering body and moulded domical cover. He also frequently applied a beaded ornament to the back of the handle and a cartouche enclosing a cherub head on the lower terminal of the scroll, both these features being shown (No. i.). Another smaller tankard by Vilant of similar form (No. xv.) also has the cherub head ornament on the lower end of the scroll handle.

So far, the only record of this American silver-smith is a notice which appeared, during 1725, in the *American Weekly Mercury*, advertising some land for sale by Vilant, who there describes himself as a "goldsmith of Philadelphia." If more were known of him, it might perhaps be possible to find an answer to the riddle offered by the engraved panel on the front of the tankard. This depicts three subjects from Ovid and, three portrait heads above (No. ia.), which, according to



No. IX.—MUG BY SAMUEL BURRILL, BOSTON, CIRCA 1735; No. X.—A BEAKER-SHAPED MUG WITH REEDED HANDLE BY PAUL REVERE, BOSTON (1735-1818)

an inscription, crudely scratched on the bottom of the tankard, are intended to represent, respectively : Philip, Earl of Hardwicke, who was appointed Lord High Steward in 1746, for the trials of Kilmarnock, Cromartie, Balmerino and Lovat ; Simon Fraser, Lord Lovat, who was found guilty of treason and beheaded in 1747 ; and Philip, Earl of Chesterfield, "the celebrated Chesterfield."

In an interesting article on this tankard, Mr. E. Alfred Jones, writing of the portraits, says, "That of Simon Fraser, Lord Lovat . . . is unmistakable, and of the many engraved portraits, it would seem to more nearly resemble that which was executed for the *Universal Magazine*."* He also mentions that the engraving was the work of Joseph Leddel, the younger son of Joseph Leddel, a pewterer of New York ; the name of this engraver being inscribed on the back of the handle :

L
I M
Joseph
Leddel
sculp
1750

This inscription also indicates that the tankard

* *The Burlington Magazine*, Vol. LIX, p. 264.



No. XI.—PLAIN TAPERING CYLINDRICAL TANKARD WITH FLAT COVER BY SIMÉON SOUMAINÉ, NEW YORK CITY, CIRCA 1720

belonged to Joseph Leddel and his wife jointly.

It is of interest to add that, allowing for the miniature size of the heads and their having been executed by a graver, it is by no means difficult to see a resemblance to the portraits of Hardwicke by Thomas Hudson, of Lovat by Hogarth, and Chesterfield by William Hoare, all of which are in the National Portrait Gallery, London.

Although a large number of American eighteenth-century tankards still exist in various collections, any with ap-

plied decoration are relatively rare. Several which were made by New York silversmiths have been found with the band of cut acanthus leaves around the base ; and occasionally there is a serrated wire immediately above the base moulding. An example of this type is shown (No. xiii.) ; it was made by Cornelius Kierstede, who was working in New York at the end of the seventeenth and beginning of the eighteenth centuries, moving to New Haven, Connecticut, in about 1722. And the keenness of collectors to possess a tankard of this type is vouched for by the bidding when one appears at a public auction ; an example by Peter Van Dyck of New York (1684-1750) bringing the large sum of \$9,000 (about £1,800) when the Garvan collection was dispersed early in 1931.



No. XII.—TANKARD BY JOHN CONEY, BOSTON (1655-1722) ; No. XIII.—ONE WITH BASE ORNAMENT, CORNELIUS KIERSTEDÉ, NEW YORK CITY AND NEW HAVEN (1674-1750) ; No. XIV.—ONE WITH CHASED WORK ON COVER, RICHARD VAN DYCK, NEW YORK CITY (CIRCA 1750)

American XVIIIth Century Silver in England

There is also one shown (No. xiv.) made by Richard Van Dyck of New York City, which is ornamented with chasing on the convex moulding and on the top of the cover. Another, by Simeon Soumaine of New York (No. xi.) has a moulded ornamentation on the back of the handle similar to that of the tankard No. i., but in place of the cherub head, it has a plain disc at the lower extremity of the handle. This Soumaine tankard, which is one of the most recent examples of American silver to appear in a London auction room, was sold at Christie's, in April last, when it brought £217 2s. 6d.; another by John Edwards of Boston (1671-1746) realising £500, in 1930.

Any price paid for an American tankard in England, however, has been far exceeded by those realised in the United States. At the Flaydeman sale, held in New York in 1930, one by Samuel Vernon of Newport, Rhode Island (1683-1737), brought \$4,500 (£900); while at the Garvan sale, in the following year, in addition to the one by Peter Van Dyck previously mentioned, \$8,500 (£1,700) was paid for a plain tankard with an embossed cartouche at the lower terminal of the handle, by Hendrik Boelen, also of New York City (1680-1755). Other prices realised for tankards at the same sale ranged from \$2,500 (£500) for one by Edward Winslow of Boston (1669-1753) to \$2,100 (£420) for one by Benjamin Burt of Boston (1729-1805); the last mentioned being of the tall, tapering type with the moulded rib and moulded domical cover with finial. And in the following year a plain



No. XV.—SMALL CYLINDRICAL TANKARD WITH HIGH DOMICAL COVER BY WILLIAM VILANT

smith who later changed his name to Paul Revere. And, incidentally, the work of Paul Revere the younger is as eagerly sought in the United States as that of another Paul (Lamerie) in England. Few mugs of the beaker shape described now make their appearance, and when one is offered there is no lack of competition, which was evident when

an example, made by Edward Winslow of Boston, brought \$700 (£140) at the sale of the American silver from the Garvan collection.

Various types of mugs were produced in fairly large numbers by American silversmiths and were in general use during the eighteenth century. One style which was popular at the end of the seventeenth and the early part of the eighteenth centuries, is similar in form to the straight-sided tankards which taper upwards. These mugs are usually plain, and have a moulded lipband and base, while quite frequently a moulded rib is applied around the body, the handle being a strip of sheet silver shaped as a scroll. Later mugs retain the straight, slightly taper-



No. XVI.—TANKARD BY JOHN BREVOORT OF NEW YORK CITY, SENT TO DANIEL CROMMELIN, AMSTERDAM, HOLLAND, 1764

ing sides, but the sides take a convex curve at the base and are supported on a low moulded foot, while the handle is a more robust scroll, as with the one by Samuel Burrill of Boston (*circa* 1735) (No. ix.) which is in this collection.

During the later eighteenth century, this style of mug developed to the bulbous form with the ogee outline found with English tankards of the last half of that century. It is frequently spoken of, in the United States, as a "can," which is a survival of the Old English *canne* (a drinking vessel). The earlier examples of the "can" have the simple scroll handle, but this is afterwards superseded by the recurving scroll with small volute terminals and ornamented by an acanthus leaf on the top of the upper scroll as with the three illustrated (Nos. ii., iii., v.).

Another individual drinking cup represented in the collection is the goblet which was fashionable from about 1780 to early in the following century. The bowls of these are somewhat conical in outline, not unlike the English standing cups of the first decade of the seventeenth century. They are supported on a plain trumpet-shaped stem and foot closely resembling the stem and foot found with some small English wine cups of the middle of the seventeenth century. One goblet shown (No. vi.) was made by Samuel Williamson of Philadelphia (*circa* 1796), and this has a small beaded ornament around the joint of the bowl and the stem and also around the moulded foot; the other (No. vii.) was by A. & G. Welles of Boston working in the early nineteenth century.

These goblets were undoubtedly intended for

domestic use, but so few are known in present-day collections that it can only be surmised that many of them were donated to various churches, where they have since remained among the communion plate. In fact, the goblet by A. & G. Welles referred to, is inscribed, *Presented to Suffolk Street Church by Sarah Blake*, and as it also bears the letter *AB* in script on the side of the bowl, it is fairly safe to assume that it was part of Sarah Blake's household silver, for some time, before she presented it to the church.

Two other interesting examples, dating from the Colonial period, which have been selected for illustration from Mr. Crichton's collection, are the taster with scroll handles formed of wire (No. iv.) and the strainer (No. viii.). The taster was made by the early Boston silversmith, John Noyes (1674-1749). It has a domical bottom for testing the clearness of the wine, and the plain circular bowl is similar to those of some English tasters of the first half of the seventeenth century. John Noyes is among the few silversmiths who are recorded as working prior to the beginning of the eighteenth century,

and several examples of his flagons have been preserved in different churches. One inscribed, *This belongs to the Church in Brattle Street 1711*, is in the Boston Museum of Fine Arts.

It may be observed that the bowl of the taster resembles that of the strainer, which was made by Adrian Bancker of New York City, in the first half of the eighteenth century. This strainer has the pierced handles similar to those of the porringers which will be among the objects illustrated in the second part of this article.



NO. XVII.—MARRIAGE CUP, MADE BY NATHANIEL HURD, BOSTON, SENT AS A GIFT TO MISS FRANCES WHITCHURCH OF TWICKENHAM, ENGLAND, IN 1758

THE ART OF THE COACHMAKER

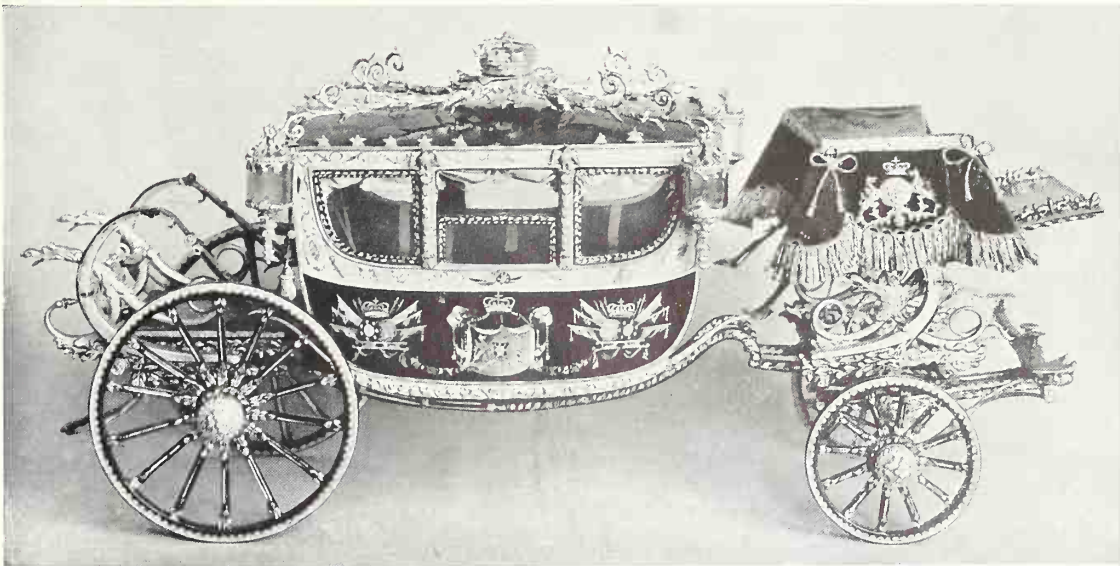
By H. GRANVILLE FELL

FROM the stately, if cumbersome and tardy, horse-drawn coach of the eighteenth century, to the streamlined roadster of to-day, as exemplified in the swift present-day motor car, is a far cry, yet the evolution of new types goes on. In coach-building is a vast field for the designer, yet one would think the variety of wheeled conveyances already in existence must have exhausted his ingenuity and made the invention of new forms impossible. During the nineteenth century, when, for the first time, greatly improved roads began to make light carriages possible, a succession of vehicles appeared of "shape and making" more various than the world had yet seen. Their very names convey nothing to the motorist of to-day. Mail-coach, Stanhope, Tilbury, Cabriolet, Denet, Curricie, Phaeton, Victoria, Gig, Tandem-cart, Dog-cart, Sociable, Newport, Grasshopper, Berlin, Sulky, Clarence, Buggy, Landau, Barouche,

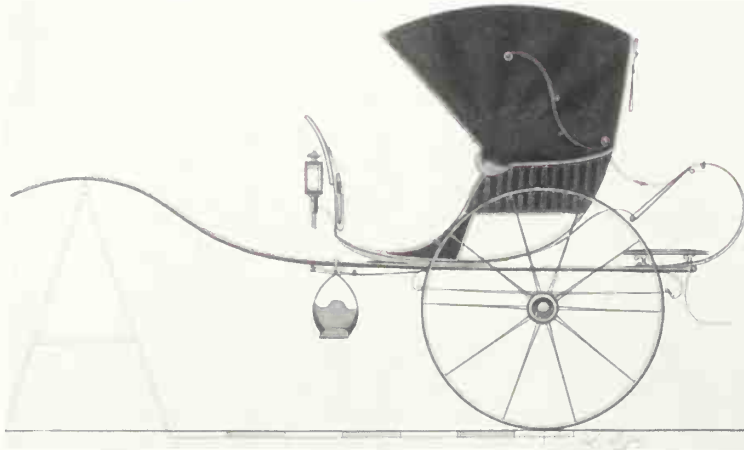
Yarmouth, Britzka, Whiskey, Ralli-car, Chariot, Chaise followed one another in endless procession, and still the tale is incomplete.

Readers of *Ingoldsby* will remember my Lord Tomnoddy and his cabriolet, "Dark rifle green, with a lining of drab." This was a two-wheeled vehicle with hood, drawn usually by a fast-trotting horse and driven by the young bloods of the town. The last cabriolet ever seen on the London streets was that driven by the late Lord Rosebery in person. It is now in the London Museum, and is exhibited, together with a letter presenting it, addressed from The Durdans, the Earl of Rosebery's Epsom seat, to Viscount Esher, Chairman of the Trustees, and dated June 13th, 1919.

English-built carriages bore a great reputation for good workmanship and reliability. In 1794, William Felton, Coachmaker, of 36 Leather Lane, Holborn, wrote in the *Introductory Observations* to



No. 1.—HIGHLY FINISHED SCALE MODEL IN MINIATURE OF THE STATE COACH OF THE LATE KINGS OF PORTUGAL



No. II.—C-SPRING BUGGY: THIS CAR IS OF THE SAME TYPE AS THE CABRIOLET

his *Treatise on Carriages* that "the superior excellence of English workmanship in the construction of carriages has not only been the occasion of a very great increase in their number among the inhabitants of this country, but the exportation of them to foreign nations, in time of peace, has become a considerable and profitable branch of British Commerce." The same authority, dwelling on the importance of sound body-work, tells us that "great attention is required in selecting good boards," since "the first summer a carriage is used will prove the sufficiency of the pannels." Indeed, the cutting and fitting of the panels of a coach body into their framing (each part of which is distinguished by name) require something of the mathematical precision of the violin-maker.

In Felton's day, and for many years, the pre-

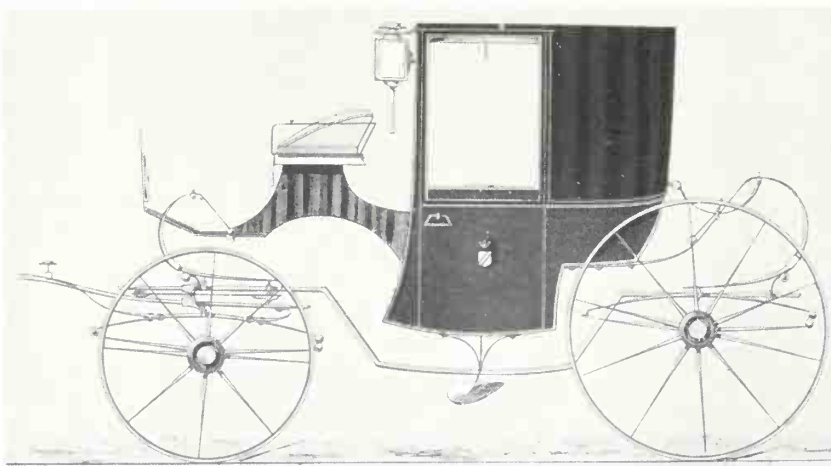
valent type of town carriage was the Chariot. The body was of precisely the same form as that of the post-chaise. For town use, these were made of stouter build, and for continental use, owing to the bad state of the roads, stronger still. One must remember that the streets of London at that time were paved with stone setts or large cobblestones. An eighteenth-century book, entitled *The London Tradesman*, informs us that "the Coachmaker's proper business is to make the body of the coach, and all the carriage, except the wheels; his trade is compounded of the Carpenter, Taylor and Shoemaker; (this applies to the leather work) he finishes his work by the

assistance of the Founder, Tiresmith, Wheeler, Carver and Painter." Incidentally, the Wheelwrights are an independent branch of the industry with a Gild of their own. This same writer also tells us that "the fee given with an apprentice to the Coachmaker's Trade was from £50 to £100, that to set up as a Master Coachmaker involved a capital of from £500 to £3,000, and that working hours at that day were from 6 a.m. to 6 p.m." Conditions have indeed changed.

The various parts of the iron-work of a carriage were made by different mechanics, each working at a special trade. These were spring-makers, axle-tree, step, tire-smiths, plate-smiths and crane-smiths. Cranes are the rigid iron bars which connect the fore and hind transoms of a carriage, a timber supporting beam is termed a perch.

Other crafts involved were those of the upholsterer, the carver, the painter, japanner and varnisher, and also the makers of plated furniture such as lamps and metal fittings, of Venetian and spring blinds, and finally saddlers and harness-makers.

Fine hammer-cloths were almost as proud a distinction to a carriage as armorial bearings, and were regarded Felton tells us "as among the principal ornaments to a carriage." The expense of them was often considerable. One of the necessary appurtenances to most wheeled vehicles was the boot or



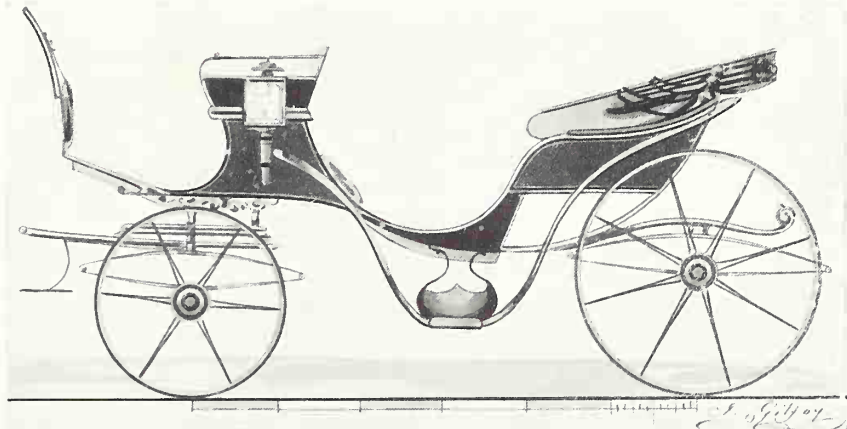
No. III.—BROUGHAM CHARIOT ON PERCH HAVING BOTH THE ELLIPTIC AND C-SPRINGS

The Art of the Coachmaker

"budget," a receptacle for parcels, tools and coachman's requisites. This was a large leathered box fixed on the fore-part of the carriage below the driver's seat. Boots were of various shapes, the principal types distinguished by the names of Salisbury, platform, or trunk boots—the last frequently used for carrying loose hay. To large vehicles, such as mail- and stage-coaches, hind boots were a further necessity. These also were the work of specialists. The making of a Salisbury boot,* which had a curvilinear outline, required great skill. It was made of stout leather, tightly stretched by several successive operations, while wet, over a cage of elaborately fitted sections of wood. This form, which became extremely fashionable, remained in use upon state carriages until their last days, as seen in illustrations Nos. vi. and viii. A further fitting, also a necessity prior to the nineteenth century, was the sword-case, or "boodge," so named from its swelling appearance, somewhat like a transverse hump, running across the back of the carriage at its waist. This may be seen as a survival in Lord Brougham's carriage (No. vii.) which is now in the Science Museum.

Among carriage-builders of the late eighteenth century, Felton gives the chief credit to Mr. John Hatchet of Long Acre—that ancient stronghold

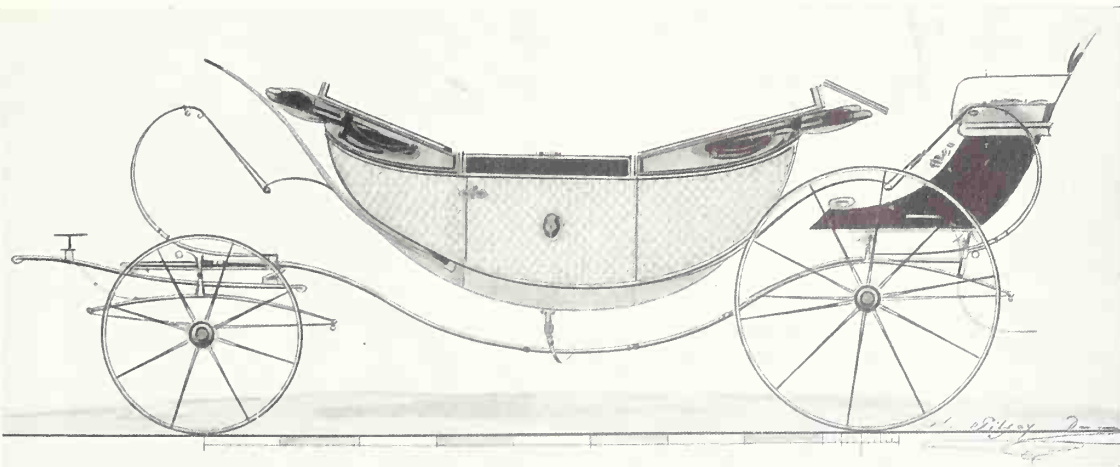
* So named, because they were first made for the Salisbury stage-coaches.



No. IV.—ELEGANT TOWN VICTORIA BUILT BY MESSRS. ADAMS AND HOOPER ABOUT 1840

of carriage manufacturers. "The principal improvements that have been made in carriages for these last twenty years (he was writing in 1794) are his invention. To him every coach-maker is highly indebted, as they seldom build without copying his designs."

Hardly anything more graceful has ever been seen on the road than the elegant horse-drawn carriages of Queen Victoria's day (Nos. ii., iii., iv., v.). The extreme of lightness, compatible with strength and resistance to jarring was only made possible by the sudden and rapid improvement of our roads. As early as 1804 Elliot's invention of elliptical springs, by means of which the body could be imposed directly upon the axle-bars, made the cumbersome perch unnecessary. By the middle of the century, came the first use of rubber tires to obviate noise and rattling. These were introduced by a Mr.



No. V.—PARK BAROUCHE WITH CANED BODY BUILT FOR QUEEN VICTORIA'S OWN USE ABOUT THE SAME DATE AS No. IV.

Reading in 1852, and subsequently underwent several improvements. The manufacture of "fluid compressed steel" invented by Sir Joseph Whitworth in 1870 stimulated carriage building in all directions and resulted in further progress. The hansom made its appearance on the London streets, and since it was capable of being turned in a very small space, nothing proved more handy or adaptable to our narrow and crowded streets.

By the courtesy of Mr. Lane, of Messrs. Thrupp and Maberly, we are able to give an interesting piece of information concerning the brougham, which has been brought to light. In a letter dated

Hooper's reply (February 27th, 1893) tells the following interesting story.

It was currently reported that Lord Brougham applied to his usual coachmakers, Messrs. Sharp & Bland carrying on business at the N.W. corner of Mount Street and South Audley Street, to build him a "refined" carriage for his own use, similar to the 4 wheel street cabs that had been recently introduced into London, carrying two persons (only) inside, they considered the request as one to build an inferior type of carriage and did not encourage the project.

Lord Brougham then walked down the street and entered the new little establishment in Mount Street (that had no show, but only a carriage entrance) recently opened by Messrs. Robinson & Cook, they were more anxious to do business than their neighbours, and accepted the order for



No. VI.—THE MARQUESS OF LONDONDERRY'S STATE CHARIOT: USED AT THE WEDDING OF H.R.H. THE PRINCESS ROYAL

January 16th, 1893, the then Mr. Thrupp writes to Mr. George N. Hooper, coachbuilder, of 107 Victoria Street, S.W., asking if he can help in clearing up the controversy, then going on in the trade journals, as to whether the *first* one-horse vehicle used by Lord Brougham was the original of that type, or whether the title rightly belongs to one built by Robinson of Mount Street in 1838. "Prior to 1840," says Mr. G. A. Thrupp, "all our one-horse close vehicles were called Chariots, or Pilentum Chariots*—the latter I think, were first built by Davis of Wigmore Street." Mr. George

the proposed new form of carriage, its construction and arrangement were highly satisfactory to their customer, who required them by recommending many of his friends to have similar carriages built, in fact to save a horse, by riding behind one horse instead of a pair, and to engage a smaller and less considerable coachman, who ranked as a Brougham driver or groom, rather than a Coach-man.

Lord Brougham cannot be justly credited as the "inventor" of the carriage that bears his name in England, for a good many Coachmakers had been experimenting and trying to contrive a compact little close carriage to be hung low and entered by a single step from the ground, and many such carriages were running for hire in the streets of London.

To Lord Brougham may well be accorded the merit of perceiving that the vehicle that was supplying a want for ordinary street traffic was equally adapted for private use, but none of his rank (and he was a new Peer) seemed to have had the hardihood to ride in a carriage that had a humble origin, and was first used by the middle classes, who

* A Pilentum Chariot: after the Roman four-wheeled carriage, the seats of which were usually slung from leathern braces. This is recorded as a covered conveyance about 350 B.C.

The Art of the Coachmaker

in this case set a fashion that was followed by Peers and the upper ten thousand.

Yours truly
GEORGE HOOPER.
(February 27th, 1893)

Therefore the old "growler" was the model for Lord Brougham's carriage (No. vii.) and was actually the first in this field.

When on their mettle the English coachbuilders were equal to any emergency. In 1842, when the Emperor Nicholas I and King Frederick William of Prussia were due on a visit to Queen Victoria, she required, at short notice, two plain town landaus to accommodate her guests and asked how soon they could be supplied. A fortnight was asked. "I require them within forty-eight hours," said Her Majesty. They were produced complete with Royal colours, heraldic painting, upholstery, hammer-cloths, and every particle of equipment within the specified time.

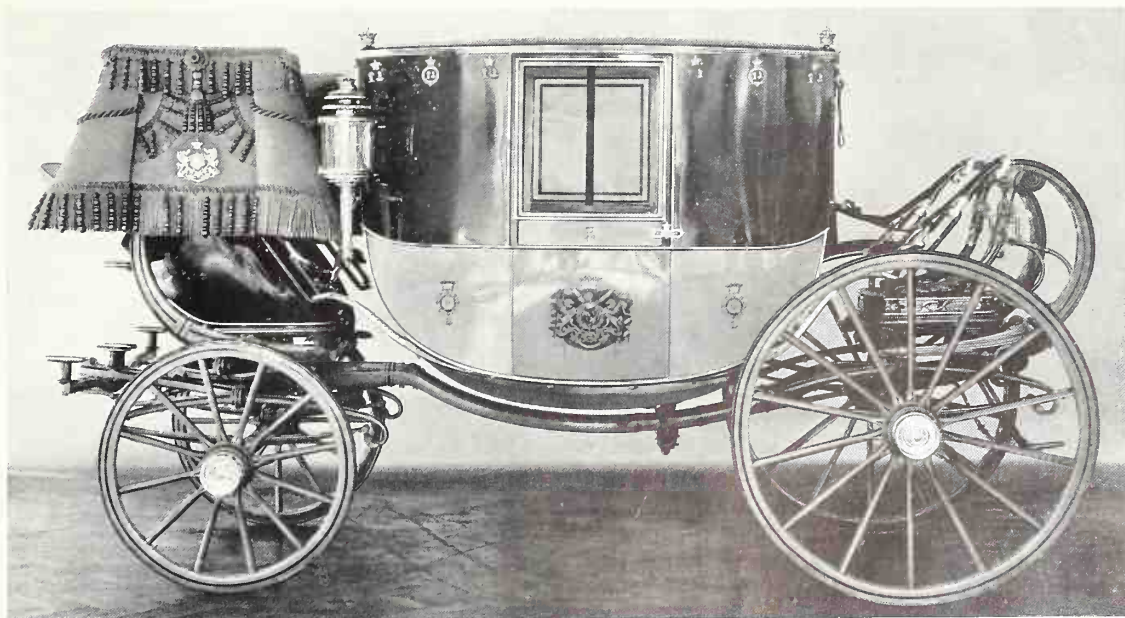
The Great Coaches of State undoubtedly have a magnificence of effect, even if they sometimes over-



No. VII.—LORD CHANCELLOR BROUGHAM'S FIRST BROUGHAM, BUILT 1838

step the boundaries of restraint and good taste. This touch of extravaganza, kindling recollections of youth-beloved fairy tales, is dear to the heart of the sightseer and Great Coaches are awaited eagerly as the "climax" of a pageant or procession. When the Lord Mayor's coach has passed, the crowds break up at once. The

National Museum at Lisbon (catalogued by Senhõr Luciano Freire, the Director) contains a large number of historic State coaches, gorgeously bedizened and arrayed. There, may be seen the coach of Anne of Austria, thrilling to look upon, though, it must be admitted, in some of these seventeenth-century types, crowned with nodding ostrich plumes, there is something reminiscent of funeral pomp. One thinks of the powerful quarters of the long-tailed horses who pulled them and formed not the least part in the decorative scheme. Here also, are the coaches of

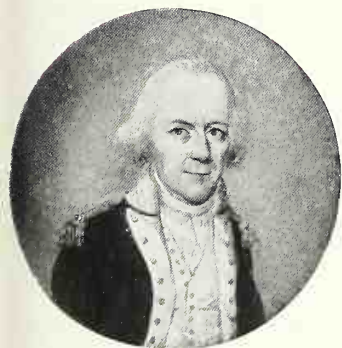


No. VIII.—STATE COACH OF THE MARQUESS OF CREWE: PAINTED WITH ARMORIAL BEARINGS AND LIVERY COLOURS

AMERICAN HISTORICAL PORTRAITS

THE BURLINGHAM COLLECTION

By HELEN COMSTOCK



GOVERNOR CLINTON : MINIATURE
ATTRIBUTED TO C. WILLSON PEALE

WHILE few collections of American historical portraits reach the standard of the still undispersed group brought together by the late Thomas B. Clarke, or the public collections in the Worcester Museum, the New York Historical Society, Independence

Hall, Philadelphia, and also the little appreciated group in the New York Public Library, there will naturally come into view, from time to time, similar collections which contain rare and even unique items. Such was the Burlingham collection, formed by Hiram Burlingham of New York, who died in 1932, and whose paintings have in the season just passed (January 11th) been dispersed under the auctioneer's hammer at the American Art Association-Anderson Galleries. Mr. Burlingham himself doubtless placed more value on his *Lambdin Lincoln* and his *Bass Otis Jefferson* than on some of the portraits for which a greater appreciation was shown when they recently came into the sale room.

There was, as an example, the fine portrayal of Nathaniel Rochester by John James Audubon, which reveals the creator of the *Birds of America* in his lesser-known role of portrait painter. This was acquired at the sale by the collector, Mr. Chester Dale, who very considerably permitted

Mr. Thomas J. Watson of Rochester, New York, to purchase it from him at the price he gave for it in order that it might be presented to the University of Rochester. Like many paintings in Mr. Burlingham's collection, it had long remained in the family of the sitter; it is rare



MRS. GOVERNOR CLINTON : MINIATURE, ALSO ASCRIBED TO PEALE

indeed to find in one group so many paintings of such indisputable provenance. The Audubon portrait was originally in the possession of John Rochester of Cople Parish, Westmoreland County, Virginia, brother of Nathaniel Rochester. The latter was born in that county of Virginia in 1752. The portrait later belonged to the daughter of the original owner, Artemesia Rochester Logan, who left it to her daughter, Miss Emily Jane Logan of Boyle County, Kentucky, from whom it was acquired. Nathaniel

Rochester was a member of the First Provincial Convention after removing to North Carolina, a member of the legislature, and in 1808 and 1816 a presidential elector. He was at one time in business with Colonel Thomas Hart, the father-in-law of Henry Clay, and James Brown, afterwards Minister to France. After a residence in Maryland, as the first president of the bank in Hagerstown, he removed to New York State, where he founded the city of Rochester and became

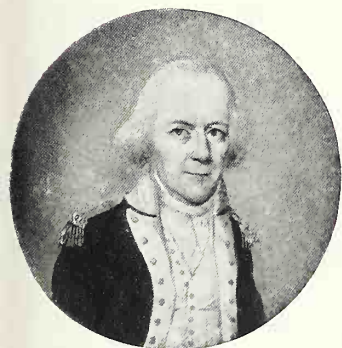


CONSTANTINE SAMUEL RAFINESQUE,
THE BOTANIST, BY WILLIAM BIRCH

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MRS. GOVERNOR CLINTON : MINIATURE, ALSO ASCRIBED TO PEALE



CONSTANTINE SAMUEL RAFINESQUE.
THE BOTANIST, BY WILLIAM BIRCH

president of its bank in 1824. He died in 1831.

A remarkable character was John Audubon. Portraits by this artist are by no means unknown, but they have received scanty attention. Some of them merit this, but others are remarkably fine and this is one of the best. That strange, erratic figure which Audubon described in the autobiographical notes to the *Birds of America* in Edinburgh in 1831 is hardly one who could distinguish himself in the practical field of portraiture. This deeply artistic being who lived in an almost continuous state of "frenzy and ecstasy," as he says, with which he contemplated nature, was not one who could adapt himself to the mundane role of portrait painter. In a brief contact with Sully in Philadelphia, he is known to have attempted a few portraits as a means of livelihood, although he evidently was not, at that time, in want nor pressed for money.

His French father had launched him to some extent, with a home in Pennsylvania where he lived for some years. He was away from home for long intervals, roving through the woods of Kentucky, Louisiana, and almost every state east of the Mississippi River to make the

drawings which won him the fame and patronage in Europe that America had failed to bestow. Dunlap speaks very contemptuously of him, but for the most part he was ignored rather than criticised. In the portrait of the elderly Nathaniel Rochester, there is seen the scientific precision of his work as a naturalist and it is almost as objective. A shrewd, tight-lipped, intelligent man is portrayed with a truthfulness to American type which would justify the placing of the picture, even if the subject were anonymous, in such a collection. Here is one of the founders of federal America, and his name was legion. He existed everywhere along the

westward-moving urban frontier, which he helped to extend ever further and further westward.

Another excellent portrait in the collection was an early Copley, a portrait of the Massachusetts merchant, James Tilley. This little picture, on copper, measuring $14\frac{1}{2} \times 10\frac{1}{2}$ inches, achieved the highest price of the sale (\$3,100). The artist was only twenty, but he was already a recognised painter in Boston, having inaugurated his career at the age of sixteen with the portrait, which he also engraved, of the Rev. William Walstead.

Copley had learned much from his stepfather, Peter Pelham the engraver, before his death took place when Copley was only fourteen years old. In his earlier portraits the drawing is clear and competent as a result of this early training and in spite of the fact that the costumes have the "bent tin" look of which Reynolds complained in another American painter, the portraits of this period are to be preferred to the more elaborate and theatrical productions of his London years. The subject, who was an ancestor of Mr. Burlingham, was born in 1707 in Boston and lived in New London. His uncle, William Tilley, a Boston ropemaker, bequeathed to



COLONEL ABRAHAM DE PEYSTER, MAYOR OF NEW YORK AND CHIEF JUSTICE. PORTRAIT BY EVERT DUYSKINCK III (1677-1727)

him in his will fifty pounds and "my rope walk in Boston," which was south of Milk Street and is thought to be the one represented in the picture. The painting has passed through the collections of Thomas B. Clarke, Arthur Meeker of Chicago, and Charles Henry Hart, the authority on American painting. Originally it was in the collection of William Coleman, first editor of the *New York Evening Post*, who died in 1829, and thence passed to two later members of his family. It now belongs to Mr. Clarence Deardon.

In a small group of miniatures one of really exceptional charm was that of the botanist, Constantine Samuel Rafinesque, by William

Birch. The dark blue coat and grey trousers, the mauve background and suggestion of a garden setting, with a stepped row of green flower-pots with red and yellow flowers at the right, make an unusually rich composition for a miniature. William Birch, an Englishman who made a considerable reputation with his enamel miniatures before coming to America—he was employed by Reynolds to make miniatures after his portraits—settled in Philadelphia and did a fairly prosperous business. He also engraved his *Country Seats of the United States of North America*, which is a pertinent reflection of the domestic ideals of the more wealthy American of the early part of the last century. Rafinesque, who was born near Constantinople and named in honour of that city, was the son of a French merchant. In 1802 he settled in Lexington, Kentucky, and became professor of botany at the University of Kentucky. He travelled, lectured and translated a number of works on botany and zoology into English. He died in Philadelphia. The miniature belonged to his associate, Jacob Schieffelin, and came down in his family, the last owner being Effingham Schieffelin of New York, in whose collection a number of objects which were part of the Burlingham collection had their source.

One pair of miniatures of Governor George Clinton and his wife were always ascribed by their late owner to Charles Willson Peale, chiefly on the evidence to that effect, of an old slip of paper contained between the two miniatures, which are set back to back. They do not suggest the work of the elder Peale, even though they are painted in the rather rough stipple characteristic of his style. But he was generally much more successful with his portraits of men. Further, he did not produce many miniatures after 1786, but made his prices so high that he hoped they would be prohibitive in order to turn his patronage over to his younger brother, James, and thus have time

to devote himself to his chief interest, his museum, in which the fine arts and natural history were so incongruously mingled. (See Harry Wehle's *American Miniatures 1750-1850*, page 20.) With greater probability we may assign this pair of miniatures to the hand of James, the portrait of the Governor aiding in this assumption, since almost all of James Peale's rather weak men have the mouth curved up at the corners in a set smile as Governor Clinton has. Clinton died in 1812 at the age of seventy-three, and as he looks

about fifty in the miniature, a date of twenty years earlier would take them out of Charles Willson Peale's activity. The portrait of Mrs. Clinton is aided by a distinguished looking ruffled mob cap.

The portrait of Colonel Abraham de Peyster by Evert Duyckinck 3rd (1677-1727), which was acquired by a present member of the family, Mr. G. L. de Peyster, brought the second highest price in the sale. It has greater strength than many of the works of the numerous Duyckinck family. Abraham de Peyster, Mayor of New York, was born in that city in 1658. He later became chief justice of the province and president of the King's Council, and acted as governor. He was treasurer of the provinces of New York and New Jersey. In addition to an



GEORGE WASHINGTON: BY W. GRIMALDI, AFTER THE LANSDOWNE PORTRAIT PAINTED BY GILBERT STUART

active public life he found time to amass a considerable fortune and to practise philanthropy. Among his gifts to the city of New York was the land on which the United States Sub-Treasury (the old Customs House) now stands in Wall Street. The painting belonged originally to the sitter's brother, Captain Johannes de Peyster, and after descending through four generations of direct descendants came into the possession of a relation by marriage, in whose family it remained for three generations more.

A little over half a century later another New York governor, Sir Henry Moore, was painted by John Mare, a rare, if rather undistinguished

painter, by whom four subjects are recorded in Fielding. It comes from the family of the sister of Sir Henry Moore, Susanna Moore Smyth, the last owner being her great granddaughter. Sir Henry Moore was himself a Colonial, although he was not a native of the Continent of North America. He was born at Jamaica in the West Indies in 1713, and became governor of the island in 1756. When he arrived in New York in 1765 to take up his new duties he earned the gratitude of the people by dismantling the fort and suspending his power to execute the Stamp Act. He died in 1769, and is yet remembered for his tolerance.

Two portraits of Henry Clay include a half length by Chester Harding and a full length by John Neagle. There were also the Bass Otis *Jefferson* and James Lambdin's *Lincoln*, all of greater interest for their subjects than as portraiture; although the Lambdin has a certain competence, and as it was painted from life in Washington in March 1863, has a certain documentary importance, all the greatness of the subject is missing from the portrait.

Inman's portrait of the actor James William Wallack,



JOHN RUSH, SCULPTOR: POSSIBLY BY EICHOLTZ

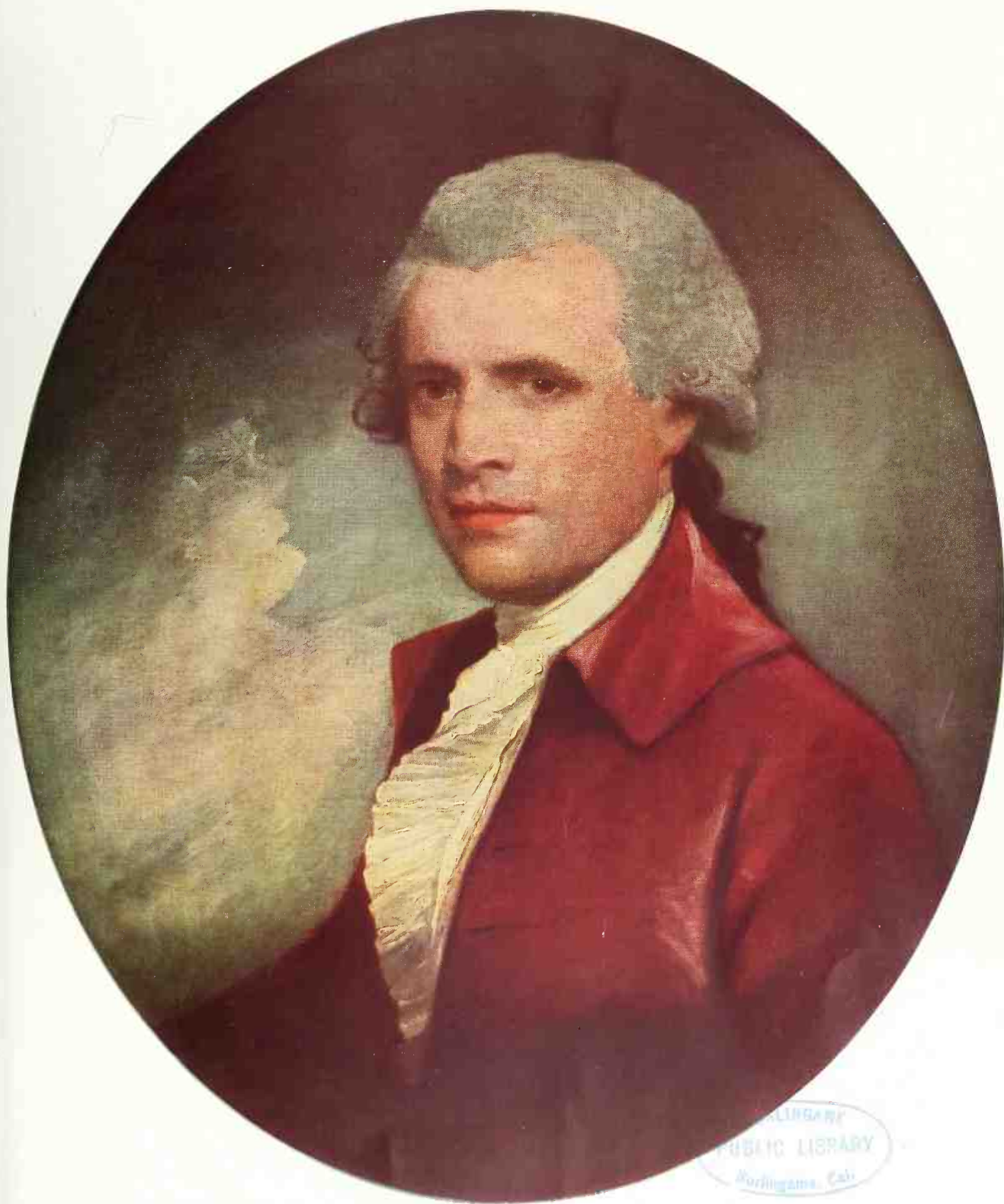


JAMES TILLEY, MERCHANT BY JOHN SINGLETON COPLEY DATED 1757

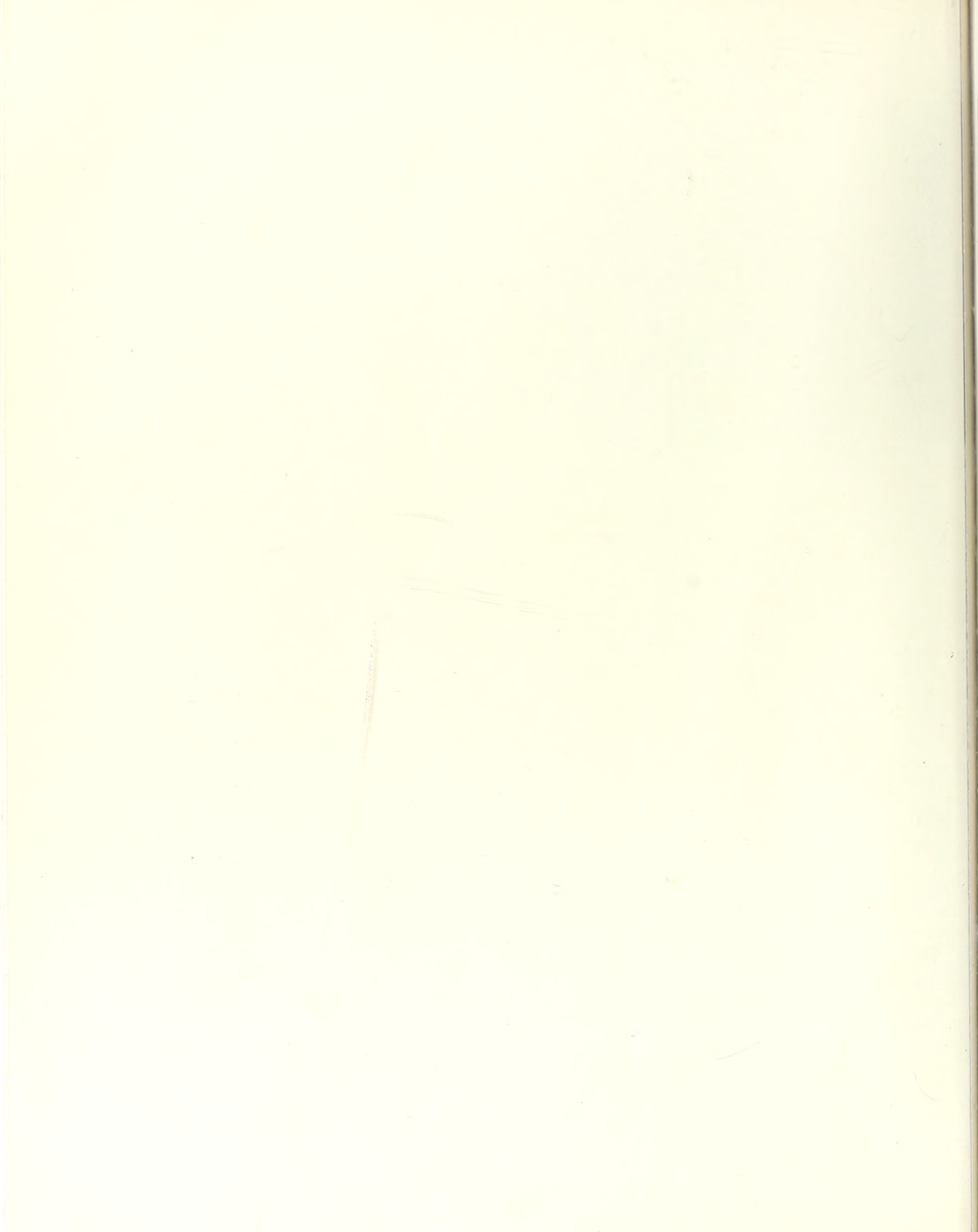
owner of Wallack's Theatre in New York, is rather more provincial than is usual with Inman, but has undoubted charm. Dunlap's *Joel Barlow*, the father of American art-history, is a painting of a patriot who was also a poet. Barlow, the author of the *Vision of Columbus* and the mock heroic *Hasty Pudding*, was also, as a Girondist, a contributor to the political literature of the day in France. His *Advice to the Privileged Orders* was proscribed by the British Government. He was sent as Minister to France, and being summoned by Napoleon to Vilna in Poland, shared in the French retreat in 1812 and suffered hardships, as the result of which he died at Zarnowiec towards the end of that year.

Samuel Griswold Goodrich, who was better known as "Peter Parley," the pseudonym under which he wrote a series of books while he was consul in Paris from 1851 to 1855, was painted by Rembrandt Peale in a portrait which shows Charles Willson Peale's less gifted son in his better manner. It comes from the collection of William Milne Grinnell of New York, who purchased it from the Peale Museum sale in Philadelphia.

No account of the historical portraits of the Burlingham collection would be complete without mention of three portrait sculptures which were sold earlier in the season with the furniture collec-



JOHN SINGLETON COPLEY, R.A.: BY GILBERT STUART
FROM THE PAINTING IN THE NATIONAL PORTRAIT
GALLERY, LONDON, BY PERMISSION OF THE TRUSTEES





NATHANIEL ROCHESTER : BY JOHN J. AUDUBON

and completing the said Bust." The smaller studies, done in 1784, a year before those of Houdon, are the earliest sculptures we have of Washington. The young sculptor, newly arrived from Paris, approached the General with letters of introduction from Franklin, of whom he had painted at least three portraits (there were that many in the collection of the London wine merchant Caleb Whitefoord). The small alabaster bust of Franklin and the *Washington* form a pair of exceptional importance and interest; they are now together in the possession of the Philadelphia collector who purchased them in the sale of last November. They have remained unseparated since the time they were executed, both having been purchased from the sculptor by Hannah Lawrence Schieffelin and preserved in her family until recent times.

A third sculpture of importance was the *Lincoln* by Thomas D. Jones, a bronze bust (20½ inches in height) which is dated 1864, and was done from life, four years after the marble bust by him which has since disappeared. It has now passed into a prominent American collection.

tion, on November 9th, 10th, and 11th, 1933. Two small alabasters, each 10 inches in height, of Washington and Franklin were by that excellent artist, Joseph Wright, the son of the spectacular Mrs. Patience Wright, who enjoyed so much prestige with her wax portraits in London. Trained in England, he was both sculptor and painter, and it is well to remember that Washington himself preferred the portraits of him painted by Wright above all others. The profile (of which a very good example is in the Cleveland Museum) which was painted in 1783, while Washington was still in active command of the army, has an interest that the presidential, and later, portraits can hardly rival.

Wright's portraits were also popular favourites until they were eclipsed by Stuart's, which have remained in favour and made the price records ever since. The little alabaster of the Burlingham collection and another bust in the possession of Mr. Francis P. Garvan were done in preparation for the large bust which was ordered by Congress, for which Congress passed a resolution dated April 6th, 1785, authorising "That His Excellency the President draw an order on the Treasurer of the United States in favor of Joseph Wright for 233 1/3 dolls, it being the sum charged by him for modelling



JAMES W. WALLACK, MANAGER OF WALLACK'S THEATRE : BY HENRY LYMAN

FURNITURE FROM THE INDIES · II

By R. W. SYMONDS

DURING the seventeenth and eighteenth centuries, in England, lacquer furniture was called Japan furniture. The term "Japan" was applied to both Oriental and English furniture, the former being also designated as "Indian" or "India" and sometimes "right Indian." The expressions "fine Japan" and "right Japan" were also used, in this period, to describe Japanese lacquer furniture to distinguish it from that made in China which was termed "Indian"; the designation "Indian" being, as I have previously explained, a generic term employed to denote all things that came from the East. Another term applied to lacquer furniture was "right Geran lacker'd." The meaning of the word "Geran" I unfortunately have not been able to discover, but it suggests the name of a town or province in which this particular type of lacquer was, at one time, made.

Oriental lacquer furniture was of two categories—Chinese and Japanese. There is also a third type of

lacquered furniture which was made in India. This last-mentioned variety does not, however, come within the scope of this article, as I am not considering the native furniture of the East, but only that, of designs based on English models, which was expressly made for export to England; for example, the chair (No. v.), or the "harlequin" table (Nos. vii. and viii.). This type of Anglo-Oriental furniture may be dated, approximately, from the period, 1680 to 1740.

A description of Indian lacquered furniture is

given in John Huyghen Van Linschoten's *Voyage to the East Indies*, a work which was translated from the Dutch in 1598. The author mentions that "at Goa is sold all sortes of bed-steedes, stools and such like stuffe, very cunningly covered over with Lacke, most pleasant to behold and they can turn the lacke into any colour that you will desire." In describing "Lacke," or "hard Waxe," Linschoten states that, in India, they treat with lacquer



NO. I.—A CHINESE INCISED LACQUER CABINET: LATE SEVENTEENTH CENTURY

various articles, and, in describing these, says :

Bedsteddes, Chaires, stooles, etc. and all their turned woodworke, which is wonderful common and much used throughout all India : the fayrest workemanshippe thereof commeth from China, as it may be seene by all things that come from thence, as desks, Targets, Tables, Cubbordes, Boxes and a thousand such like things, that are all covered and wrought with Lac of all colours and fashions.

So far as I can find, there is no contemporary evidence that Indian lacquered furniture was made specially for the English market. The Indian lacquer was entirely unlike the Chinese or Japanese which was decorated with designs of figures, flowers, trees and landscapes. It was more of the nature of a transparent varnish to which colour was sometimes added.

One of the first places in which this Anglo-Oriental lacquer furniture was made was in the then kingdom of Tonkin. I quoted, in my previous article, from a letter written in 1684 by the East India Company to their Chief and Factor at Tonkin with regard to the lacquering of pieces of furniture sent from England. The last paragraph of that letter mentions that the Company have "observed the guilding of such wooden wares is as Strongly and cheaply performed at Tonqueen as in any place."

It does not appear that this trade in Tonkinese lacquer was of long duration, as six years later the East India Company requested their Chief and Council at Tonkin to :

make it your busyness effectually to dispose of all our Goods which you have now lying by you, and to convert them into better Pelongs than you sent us last and other accustomed measured goods of that place, for your Lacquer'd Ware its so slight and naught and of such low Esteem here, that it will not defray y^e Charges of y^e freights.

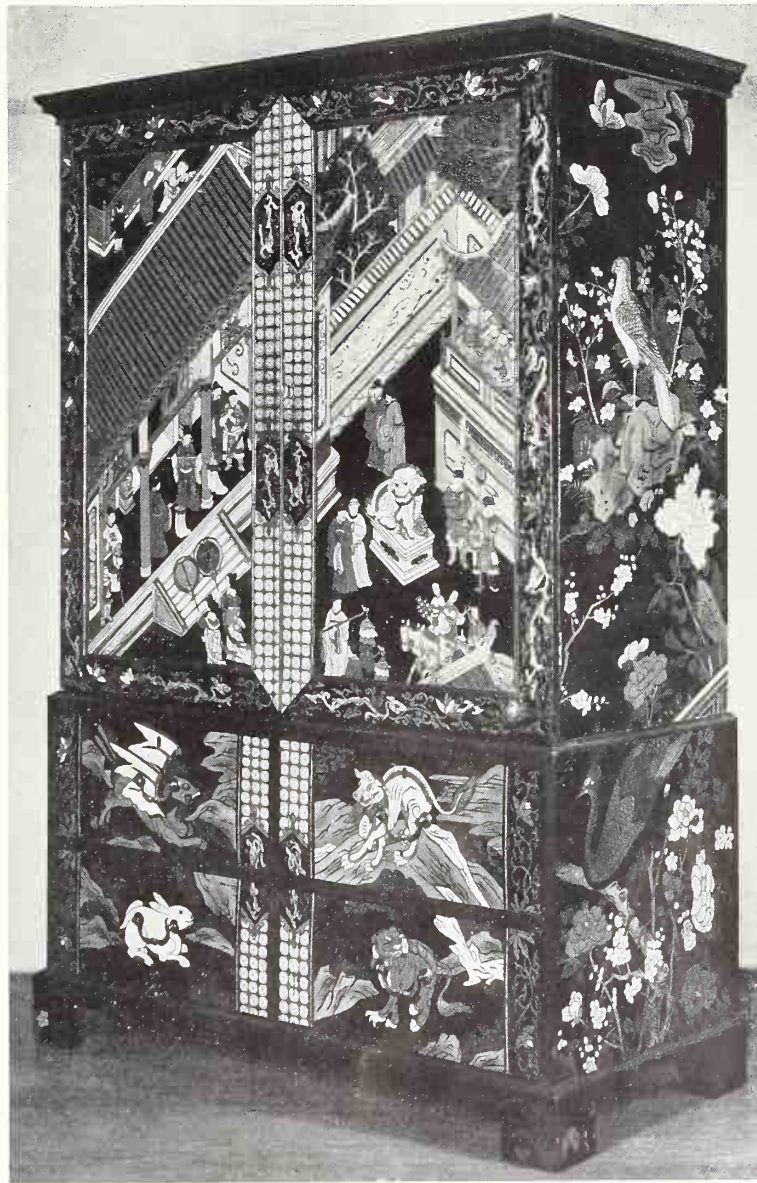
Under the date of February 18th, 1691, there is the following passage in a further letter from the Company to their Chief and Council at Tonkin, again complaining of the quality.

And we hope you are so faithfull to our Interest that you will not loyter away thro' Vacant time you have, but improve it to the Company's most advantage by providing better and cheaper Goods than you sent home last by Cap^t. Pool W^{ch} turn'd to a

very discouraging Acc^t. and your lacquered Ware especially is of little or no value not worth the freight being abundantly out done by what we receive from China.

From which it is plain that the Company point out that Chinese lacquer furniture was regarded in 1691 as having a greater selling value in England than the lacquer furniture of Tonkin.

This was not, however, the opinion of Captain William Dampier who furnishes a very full description of Tonkin, and includes a reference to the lacquered furniture made there, in his book *A New Voyage round the World* (1688). He writes :



No. II.—ENGLISH WARDROBE WITH CHINESE INCISED LACQUER PANELS APPLIED

The lacker'd Ware that is made here, is not inferior to any but that of Japan only, which is esteemed the best in the World: probably because the Japan Wood is much better than this at Tonquin, for there seems not any considerable Difference in the Paint or Varnish.

Captain Dampier also mentions that "The Product of this Province (Tonkin) is chiefly Lack."

In his *Compleat History of the Empire of China* (second edition, 1739), Lewis le Comte, after devoting several paragraphs to a description of lacquering and varnishing, mentions that "there are very pretty curious cabinets at Tumkin; but what are brought to us from Japan are herein no way inferior to the China work."

There is unfortunately a paucity of contem-



NO. III.—CHINESE LACQUER BUREAU AND DRESSING TABLE



NO. IV.—CHINESE LACQUER BUREAU ON ENGLISH MADE STAND

porary evidence as to the centres or towns in China in which this Anglo-Oriental lacquer furniture was made. I have only been able to find three extracts from the East India Company's records which refer to the purchase of lacquer ware in this connection, and these only relate to two places, Amoy and Canton. The earliest reference, which is dated July 23rd, 1697, under the heading of a "List of goods proper to be invested on the ship Nassau at Amoy," reads

Two hundred Lacker'd Boards finely lackered on both sides for screens or pannelling rooms and any sort of fine Lackered Ware that will lye close, and you think will pay the freight and all other charges, one third of them at richly double gilt wth Gold. The boards must be dry wood, and to that end, we have sent with you 100 Deal dry and the fittest we think for this purpose to be lackered rough or smooth as shall be found best.

Another reference to boards, specifying the desired thickness and that they should be lacquered on both sides, occurs in the *Company's Instructions for the Supra Cargoes of the Ship Trumbal Galley bound for Amoy in China*, 27 October 1697.

What tonnage will yet remain to be completed you may partly supply, with some more boards, of a sufficient thickness $\frac{3}{4}$ of an Inch or thereabouts lacquered on both sides fit for screens or Pannells to be done by the best Artists and



No. V.—A CHAIR MADE IN CHINA, FROM AN ENGLISH MODEL

of the finest Lacker and works procurable, or else none at all. . . .

In supplementary instructions, the same vessel is ordered to bring back from Amoy "100 Large boards finely lacquered on both sides for Pannells of Rooms," together with "500 Hand Skreens."

The only reference to Canton, that I have so far been able to trace, is under the date of January 28th, 1701, which reads as follows :

List of goods proper to be provided at Canton by the Supra Cargoes of y^e Fleet Grigot.

Lacquer'd Wares payes here Custom above 30% on the gross Sale at the Candle, and it is besides very bulky, so that you must bring none Except very good and cheap and then but little.

From these instructions, it is evident that only lacquer panels, screens and lacquer ware are referred to. But it can be presumed that Anglo-Oriental furniture was also made at these two centres, Amoy and Canton, for export to England.

That Japanese lacquer furniture was held in the highest esteem in Europe during the late seventeenth and throughout the eighteenth century, is shown by the following quotation from *The History of Japan* by Engelbertus Kaempfer, M.D., which was published in London in 1727 :

All their [the Japanese] varnish or japan'd household goods are surprizingly fine. The Chinese and Tonquinese, with all their care and industry, never came up to that skill and dexterity, which the Japanese have in the composition of their varnish, as well as in laying of it on.

There are other references proving that it was also imported into Europe in appreciable quantities, the following being from *A Collection of Voyages and Travels* (1704) :

Of *Japan* enough was said when first discov'd by the *Portugueses*. . . . For other Commodities . . . and the most excellent Varnish in the World, commonly called *Japan*, whereof abundance of Cabinets, Tables, and many other things are brought into *Europe*.

Most of the lacquered furniture from Japan



No. VI.—JAPANESE CABINET MOUNTED ON ENGLISH STAND

which was shipped direct to Europe must have been imported by the Dutch, and not by the English, as it was not until the nineteenth century that the East India Company, after several unsuccessful attempts, were permitted to open up any direct trade between Japan and England. "Right Japan" lacquer therefore reached England either via Holland or by way of China; the East India Company giving orders to their Chinese agents to buy Japanese lacquer furniture, as is shown by the following extracts from the Company's Instructions to the ship *Trumbull Galley* bound for Amoy, previously referred to:

If any fine Lacquer of right Japan Cabinetts or Skreens to be had you may bring some Batavia.

All sorts of usefull things in fine Japan Lacquer but bring little or no ordinary Lacquer ware.

The reference to the Dutch possession of Batavia in the East Indies is somewhat obscure, but it would certainly appear that the instructions meant that Japanese cabinets and screens were to be

obtained from Batavia whence they had been shipped from Japan by the Dutch.

Any pieces of Japanese lacquer furniture that are extant to-day in England, dating from 1680 to 1740, are, with very few exceptions, either cabinets, chests or screens. The cabinets were similar in type to the fine example belonging to Lord Plender which was illustrated in the May issue of *THE CONNOISSEUR*. There is nothing to indicate that these cabinets were made especially for the European market, and we know that they were in common use in Japan where they stood on the floor, whereas when imported into England they were mounted on English-made stands. Many of these imported Japanese cabinets still possess a small shaped plinth which is evidence that they were never originally intended to be mounted on a stand; for example, see No. i.

In providing a description of the Chinese process of lacquering I cannot do better than quote the following passages from Captain William Dampier's book describing his voyages:

There is a Tree called by the Natives Pone, chiefly used for making Cabinets, or other Wares to be lackred. This is a soft Sort of Wood, not much unlike Fir, but not so serviceable.

The Lack of Tonquin is a Sort of Gummy Juice, which drains out of the Bodies or Limbs of Trees. The natural Colour is white, and in Substance thick like Cream: . . .

The Cabinets, Desks, or any Sort of Frames to be Lackered, are made of Fir, or Pone-Tree: but the Joyners in this Country may not compare Work with that which the Europeans make; and in laying on the Lack upon good or fine joyned work, they frequently spoil the joynts, edges, or corners of Drawers of Cabinets: Besides, our fashions of Utensils differ mightily from theirs, and for that reason Captain Pool, in his Second Voyage to the Country, brought an ingenious Joyner with him to make Fashionable Commodities to be lackered here, as also Deal-boards, which are much better than the Pone-wood of this Country.

The Labourers at this Trade can work only in the dry Season, or when the drying North Winds blow; for as they lay several Coats of Lack, one on another, so these must all have time to be thoroughly dry, before an outer Coat can be laid on the former. It grows blackish on itself, when exposed to the Air; but the Colour is heightened by Oil and other ingredients mixt with it. When the outside coat is dry, they polish it to bring it to a gloss. This is done chiefly by often rubbing it with the ball or Palm of their Hands. They can make the Lack of any colour. . . .

Dampier makes no mention of the decoration, but le Comte in his



No. VII.—CHINESE LACQUER "HARLEQUIN" TYPE GAMING AND WRITING TABLE

Compleat History of the Empire of China, referred to above, writes that :

When the work is dry, they paint upon it several figures in gold, silver or any other colour ; they go over that again, if they please, with a slight touch of varnish, to give them a lustre, and the better to preserve them.

Chinese lacquer varies very much in quality. Under the category of Chinese lacquer must be included the Tonkinese variety, because, unfortunately, it is impossible to say to what extent these two types differ. All we know, from the East India Company's records, is that the latter variety was of inferior quality, and, owing to this, it is probable that its import into England ceased just after the turn of the century ; but even on this point there is no definite contemporary evidence. Lacquer work of an inferior quality displays coarseness in the drawing and in the execution of the decoration and shows lack of skilful workmanship—as may be observed by comparing the Chinese examples shown here, with the Japanese cabinet which was illustrated in Part I. of this article.

In poor quality Chinese pieces, the drawers were treated either with a brown varnish or a black or red stain. In a good quality example, they were coated inside and out with black lacquer of a high lustre. The wood from which this Chinese lacquer furniture is made, and which Dampier calls pone-wood, is a soft white wood, the texture of which is especially suitable for the adhesion of the lacquer. This wood cannot withstand hard wear, as is seen by the much worn outer surfaces of the drawer linings of some of these Chinese lacquer pieces. In an English-made lacquer piece the drawer linings are usually of oak, stained black or painted red. English pieces of good quality will also have the carcase veneered with pearwood which has a smooth surface and makes an excellent ground for the lacquer. This veneer prevents the disfiguring of the lacquer when the joints of the framing of the doors open through the shrinkage of the wood. And the doors of English cabinets are usually found to have a split down the middle owing to the shrinkage of the veneer.

Drawer linings of Chinese pieces were very roughly finished, the drawer bottoms being badly



No. VIII.—THE TABLE (No. VII.) WITH THE THREE HINGED LEAVES CLOSED

fitted, and the edges of the wood left in a rough state. In better quality pieces, these defects were to some extent hidden by the coating of the lacquer. The dovetailing is coarse and can in no way compare with even the poorest quality English work. A peculiarity of a Chinese drawer is that the bottom is held in position by small wooden pegs inserted through the drawer sides or drawer bottom. In English drawers, a rabbet was cut in the drawer sides for the reception of the bottom which was held in position by pins.

Chinese lacquer had a hard lustrous surface, whilst the English imitation was soft and often so thinly applied that the grain of the veneer, or of the carcase wood, if the piece was not veneered, invariably showed through the paint of the back-ground. The Oriental furniture, on the contrary, received so many coats of lacquer that they formed a thick covering to the surface of the wood.

One distinctly different variety of Chinese lacquer is that which is known as incised lacquer. The design is cut into the ground and afterwards coloured. This special type of lacquer work was particularly favoured by the Chinese for the

decoration of screens. Cabinets are sometimes found decorated with it, two examples being illustrated (Nos. i. and x.). Many panels or boards of this incised lacquer work were imported into England. The lacquered boards mentioned in the references quoted, were, I think, decorated with this type of lacquer. They were utilised by the English cabinet maker for the decoration of cabinets, table tops and mirror frames, and for the panelling of rooms. When these panels were cut, it was not possible to preserve the completeness of the design. An example of an English wardrobe decorated with incised lacquer panels is illustrated (No. ii.). It will be seen that the design of the lacquer has been cut through and that neither on the door panels nor on the sides is the pattern complete. In Stalker and Parker's book entitled *A Treatise of Japanning and Varnishing* (1688), the authors mention the custom of decorating furniture in this manner :

I think no person is fond of it, or gives it house-room, except some who have made new Cabinets out of old Skreens. And from that large old piece, by the help of a Joyner, make little ones, such as Stands or Tables, but never consider the situation of their figures ; so that in these things so torn and hacked to joint a new fancie, you may observe the finest hodge-podge and medley of Men and Trees turned topsie turvie, . . .

This incised lacquer was copied by the English japanner and was known as



NO. IX. — CHINESE CHARACTERS ON ONE OF THE ENCLOSED DRAWERS OF THE CABINET, BELOW



NO. X. — CABINET MADE IN THE EAST AND DECORATED WITH CHINESE INCISED LACQUER PANELS CUT TO FIT : THE STAND IS ENGLISH

“Bantam-work.”* It is said that the reason for this name was because the Oriental variety came from Bantam, in the Dutch possession of Java. If this was the case, and since it is undoubtedly Chinese in design, the explanation must be that the Dutch East India Company, whose trade with

the East was very extensive, brought Chinese craftsmen into their possessions in the East Indies and employed them in factories set up by the Company for the making of goods for export to Europe.

As a reference to the cost of this Anglo-Oriental lacquer, the following list of pieces imported, with the prices, is of interest :

Importations from Michaelmas 1697 To Michaelmas 1698 London From Y : E : Indies.

Cabinets Lacquer'd	6
£12	
Chests Lacquer'd	£12 8
London Imports 1698-1699	
E ^y India	
Boxes Dressing	30
£26-19-6	
Escritores Lacq ^d	£3 2
Skreens Lacquer'd	
£55-19	
Tea Tables	1617
£206-4	
Trunks Lacquer'd	20
£82	

I am greatly indebted to the Superintendent of Records at the India Office, who kindly searched for and furnished the quotations from the records of the East India Company. I also acknowledge my indebtedness for photographs of the examples illustrated to : Messrs. M. Harris & Sons (Nos. i., ii., v., x.) ; G. C. Blake, Esq. (No. iii.) ; Messrs. J. J. Wolff (No. iv.) ; and the Kent Gallery (No. vii.).

* Another contemporary English name was “cutty work lacquer.”

BILSTON MEMORIALS OF NELSON

By EGAN MEW

MANY Nelson relics have been assembled during the past hundred years and several of our museums and numerous private collections have been enriched with mementoes of the most romantic and epoch-making sailor of modern times. But none of these has quite approached, in number, the interesting variety of enamel snuff-boxes, bonbonnières and small pieces brought together by Sir Henry Sutcliffe Smith as part of his fine collection of Nelsoniana.

Judging by certain characteristics, almost all of this large group would seem to be the work of the factories of Bilston. One can only arrive at this conclusion by comparing them with the well-known and authenticated examples made in this town, because documentary evidence is sadly lacking. Fortunately, a certain number of specimens have been held by members or connections of the two most famous Bilston families who devoted themselves to this class of work, namely the rival houses of Bickley and Beckett; and it is therefore possible to suggest with reasonable certainty that these interesting boxes date from the end of the eighteenth and the beginning of the nineteenth century, the period of their popularity.

In arriving at this conclusion, both the character of the transfer printing on the covers and the quality of the colouring are helpful; also, in many cases, the brilliant, plainly coloured enamel of the lower part of the boxes is of that excellent quality which marks it, to the student, as the production of the Bickley family. The metal work, too, is to some extent helpful, for Bilston was well known for its success in this



BILSTON BOX COMMEMORATING
THE VICTORY OF TRAFALGAR

direction, although one must bear in mind the fact that all the enamel boxes made in the neighbourhood—those from Wednesbury, Birmingham, and Wolverhampton—were fitted after the same fashion.

Only during the last thirty years or so has the importance of the enamelled productions of Bilston and other South Staffordshire factories been fully acknowledged. Not so long since, the label

"Battersea Enamel" was made to cover a multitude of things, in addition to the extremely interesting pieces produced at Sir Theodore Stephen Janssen's short-lived works. But thanks to the researches of Mr. Bernard Rackham, Mr. Gerlad Mander, and one or two other indefatigable inquirers, the other enamel makers, besides the, at one time, all-embracing Battersea people, are now receiving their due and over-due meed of appreciation, and being correctly classified.

While the years marking the height of Nelson's fame, say from 1780 to 1805, do not exactly synchronise with the best period of Bilston's production of enamels, they were, at least, years of considerable output. It was, of course, the business of the, then famous, South Staffordshire manufacturers of enamel boxes and bibelots to supply the class of ware which the public wanted; and at that particular time, anything connected with the heroic Nelson was, in modern parlance, a "best-seller."

As our rough Island story goes on and on, the Nelson tradition

and the Nelson cult become possibly more widespread. And among those who have devoted much time to the collection of Nelsoniana few have had the enthusiasm and the good fortune of



A PORTRAIT OF NELSON WITH
DOVES BEARING OLIVE BRANCHES



A DECORATION COMMEMORATING NELSON'S VICTORY ON THE NILE

Sir Henry Sutcliffe Smith. During the last forty years he has sought and gathered together a remarkable number of such objects, including several hundreds of contemporary English things relating to Lord

Nelson, to Lady Hamilton, to the *Victory*, and to the famous Battle of Trafalgar.

These small enamel boxes of some 130 years ago—many of which one often sees described as patch boxes, although the vogue of the patch had ceased to be fashionable, years before the days of Nelson—were made for the use of the general public. That is to say, they must inevitably have fallen into rough-and-ready hands; consequently any

survivors to-day, in perfect condition, are rare. Among the various fine collections of eighteenth-century English enamels in the London Museums, these small boxes are few indeed. At the British Museum, which has many



ONE OF THE DESIGNS PAINTED IN MEMORY OF NELSON'S DEATH

examples of late eighteenth-century work of almost the same style, there is no one specimen in any way connected with Nelson. The same is true of the numerous enamels, given by the late Mr. J. C. Joicey to the London Museum which are now labelled "Enamels made at Battersea," although all the pieces, with the exception of some half-dozen, came from the same Bilston factories as the boxes we are discussing.

In the Schreiber collection at South Kensington, where the remarkable group of English enamels might be expected to contain a considerable number of examples dealing with our subject, there are only two very small pieces, catalogued as medal-

ions. One gives a portrait, coloured over transfer, with the name *Adm^l. 1d. Nelson*, and the other shows a transfer design coloured with crimson, yellow, blue, and grey inscribed *Admiral*

Nelson, Vanguard 74 Guns. August 1st 1798. These two pieces, each about the size of a halfpenny, were, no doubt, originally the heads of the screw pegs which were much used in the period as supports for wall-mirrors and pictures. They are quite similar in style and were produced in Bilston for the same public as the small boxes, of which a number of examples are illustrated here.

In view of the dearth of examples in our public collections, it is clear that Sir Henry's task in assembling those now in his possession must have been an arduous undertaking. Forty years ago, when this group began to be formed, it was, doubtless, far easier than to-day, for English enamels

at that time were not greatly sought, except by such persevering collectors as Lady Charlotte Schreiber, Sir Wollaston Franks, and a few other forerunners of the army of present-day enthusiasts. Also, it is only of late years that clever imitations of these boxes have been sold by foreign makers. The popularity of Nelson has made these memorials of his deeds valuable in the eyes of certain collectors and, therefore, plenty of manufacturers of pseudo-Bilston boxes have been ready to supply the demand. But to anyone with a modicum of experience, the spurious pieces are easily distinguished from the genuine Bilston.

It does not pay, apparently, to put much good work into the



ONE OF THE SEVERAL DESIGNS IN HONOUR OF NELSON'S VICTORY



ANOTHER SYMBOLIC PICTURE IN MEMORY OF LORD NELSON



DECORATION ACCOMPANIED BY A COUPLET ON NELSON'S VICTORIES



COMPOSITE DESIGN COMMEMORATING THE VICTORY OF THE NILE, 1798



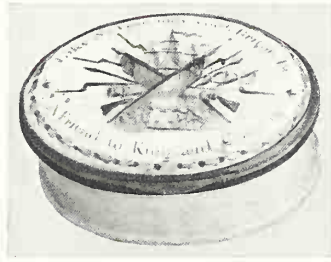
ENAMELLED BOXES—BELIEVED TO BE BILSTON—PAINTED WITH PORTRAITS OF LORD NELSON, PICTURES OF NAVAL ENGAGEMENTS AND PATRIOTIC COUPLETS AND PHRASES. FROM THE COLLECTION OF SIR HENRY SUTCLIFFE SMITH

Bilston Memorials of Nelson

copies of such small examples. The result is that the very coarse quality of the enamel, the crudity of the colouring and drawing, and, above all, the complete failure to reproduce the excellent metal work and hinges of the original boxes should remind any would-be enthusiast of the warning *caveat emptor*. For, although the originals were made to appeal to the general public, the work of a hundred and thirty years ago still possessed the native elegance and refinement that mark the handiwork of the eighteenth century. As may be seen from the illustrations, the designs upon these Nelson boxes show considerable diversity, while, at the same time, the direct simplicity of the legends and the mottoes and the gaily coloured tops are plainly intended to appeal to the patriotism of the purchaser, rather than to his æsthetic ideals.

Portraits of the great Admiral—varying in degree of resemblance and never remarkably like the best-known paintings of him—are many, and his more famous actions at sea are frequently depicted. Two of the Bilston boxes shown on the accompanying colour plate are each decorated with Nelson's portrait, one bearing the inscription ADM^L. NELSON, and the other *In Memory of Adl. Lord Nelson Oct. 21st 1805*. When these two portraits are compared, it is clear that the artist who painted them was but little concerned in producing a likeness of Nelson. This applies equally to the other boxes illustrated, for in no instance does the decoration display the technique of a skilful draughtsman or artist. The chief object would seem to have been to achieve a picture in brilliant colours, those in the miniature pictures being varied to suit the other decoration applied to the boxes themselves.

Among those shown here, five are decorated with a naval battle, and each is inscribed with some phrase in which the word "Victory" is included. *Nelson and Victory* appears on the blue



WARLIKE TROPHIES PAINTED IN COLOURS WITH PATRIOTIC COUPLET



EMBLEMATIC DESIGN WITH A COUPLET TO NELSON'S MEMORY

with what is doubtless intended to be Nelson's Ship *Victory* in white enamel against a black ground, and inscribed, *Victory 1805 Trafalgar*.

Other designs which are painted on the tops of the boxes range from figures of sailors to tombs. The sailors are shown standing on what might almost appear to be a small island, usually with outstretched arm and holding a glass of grog in the right hand, and sometimes a bottle in the other hand. It seems probable that these were intended as mementoes to the men who manned Nelson's ships, because the inscriptions read: *Nelson and the British Crew Forever*; *Nelson and the Navy*; and similar phrases likely to have a wide appeal.

To mark Nelson's death the artists had recourse to such sombre subjects as the picture on the deep blue oval box, the top of which is painted with a tomb and the figure of a woman in white, draped with black, leaning, in pensive mood, upon the stone slab. On the side of the tomb is *He is no more*, while around the white enamel border of the picture is the inscription, *Mourn England Mourn grim Death As Tore thy Darling NELSON away*.

One somewhat unusually ambitious picture, inspired by the Victory of the Nile, shows a pyramid on which there is a portrait of Nelson, with a white winged-figure, a cross, a skull, a dove and a crouching lion with a harp between his paws. Above it, is inscribed, *Nothing can oppose Virtue and Courage* and, below, *Victory of the Nile, Aug. 1st. 1798*. Others have couplets, all which display a charming simplicity.



A BILSTON ARTIST'S CONCEPTION OF NELSON'S FLEET AT TRAFALGAR



MEMORIAL BOX PAINTED WITH SYMBOLIC FIGURES AND AN INSCRIPTION

IDENTIFYING A FAMOUS ARMOUR

By JAMES G. MANN, F.S.A.

WHEN the armour for man and horse, attributed to that famous gunner, Jacques Gourdon (Galiot) de Genouilhac (1465-1546), joined the collection in the Metropolitan Museum of Art, New York, Europe lost and America gained a striking example of the armourer's craft and one unusually complete in the number of its extra pieces.

Sir Guy Laking had gone so far as to call it, "The finest armour in the world," and Dr. Bashford Dean when reporting its acquisition by the Museum allowed himself a more romantic touch than is usual in official bulletins. He described a memorable Christmas evening which he spent in Paris with its proud possessor, the venerable W. H. Riggs, and how as they dined alone in a room lit by candles, the firelight rose and fell, playing upon the gilded surfaces of the armour, which lay dismembered upon a table beside them.

In his *Record of European Armour and Arms*, Sir Guy Laking drew attention to the marked similarity in form and construction



NO. 1.—ARMOUR ATTRIBUTED TO GALIOT DE GENOUILHAC
HERE IDENTIFIED AS A HARNESS OF ENGLISH MAKE

which this armour bears to the two armours of Henry VIII.'s later years, in the Tower and at Windsor (*Ibid*, Vol. I, frontispiece). This led him to assume that the latter were of French workmanship, an ascription which has since been finally set aside in favour of an English provenance, as has been demonstrated on more than one occasion in *THE CONNOISSEUR*. But in accepting this, the corollary seems to have been overlooked, namely, that if the two Henry VIII. armours are of Greenwich make, then the armour of similar build, attributed to Galiot de Genouilhac, must likewise be English.

One has but to observe the characteristic build of the pauldrons with the easy "set" of the up-standing neck guards, the sturdy breastplate with gently curving turnover at the neck, low central ridge, and overlapping its waist-plate; the typically Greenwich elbow-cops constructed in two pieces held by hook and eye; the form of the massive bridle gauntlet; and perhaps most notable of all, the termination of the



GILT ARMOUR, TRADITIONALLY ASCRIBED TO GALIOT DE GENOUILHAC, NOW THOUGHT TO BE OF ENGLISH ORIGIN MADE IN 1527; IN THE METROPOLITAN MUSEUM OF ART

greaves, and the square-toed sabatons with numerous small lames mounting the instep towards the ankle, a feature which is exactly reproduced on the Windsor armour. Most of these features can be seen in the Carew and Mordaunt portraits, and we can now add the effigy of Sir John Peckham, who died at Denham, Bucks, in 1564 (No. ii.), the left shoulder guard of which is broken. Dr. Dean also recorded "a rare defense worn within the breastplate of which I have seen but a single other specimen"; which, one need hardly say, belonged to the armour of Henry VIII. in the Tower.

One may well ask for whom, then, was this Greenwich armour made, and how did it become an heirloom in the family of de Crussol, descendants of Galiot de Genouilhac? One turns from questions of style to matters of history. Recently, Mr. F. H. Cripps-Day brought to my notice apropos of another armour, a passage in the *Calendar of State Papers Domestic*, giving the account of the secretary Dodiéu of the visit of the French ambassadors, the Vicomte de Turenne and the bishop of Tarbes, who had come to the court of Henry VIII. to seek the hand of the Princess Mary for their king and an alliance against the Emperor. Thus in March 1536/7 at Greenwich they "went to see the furniture and riches

of the King, who ordered a suit of armour to be made for Turenne like his own, which are said to be the safest and the easiest that are made." Edward Hall describes in his chronicle the tournament held in honour of the ambassadors on this occasion, when "on shrovetewe daie, the kyng himself in a newe harness all gylte, of a strange fashion that had not bene sene, and with him eight gentyleman . . . came to the tilte and there ran many freshe courses." Henry VIII.'s gilt armour has gone, but the suit, in the Metropolitan Museum of Art, which is engraved and gilt over its entire surface bears (and this we believe to be more than a coincidence) the date 1527 in three places, the very date when one might expect Henry's order to

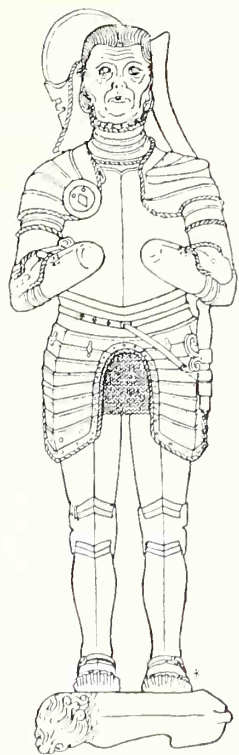
have been completed, before delivery to France.

If this identification is accepted, it remains to explain how the armour passed into the Crussol family, descendants of Galiot de Genouilhac, in whose hands it remained until 1914. There is no direct evidence in support of the family tradition that it belonged to Jacques Gourdon de Genouilhac, known as Galiot, beyond the natural assumption that this exceptional armour would have belonged to the family's most distinguished military forbear. Its elaborate decoration does not include the cannon and belted sword, symbols of his offices of *grand maître de l'artillerie* and *grand écuyer du roi*, which are freely engraved on his armour at Paris (Musée de l'Armée, G. 36) and on his château of Assier (Lot-et-Garonne). The only motifs associated with him are the rather general ones of the *Labours of Hercules* which are sculptured on his tomb. But as yet no parallel has been found for the style of the engraving, which might have been executed in England or after the armour arrived in France.

At this time the Turenne family was closely allied with de Genouilhac. It must not be confused with the later holders of the title, who succeeded the famous Marshal Turenne, whose family name was de la Tour d'Auvergne. Turenne is thirty miles from Assier, and Galiot's sister, Jacqueline de Genouilhac, married Annet de Turenne, seigneur d'Aynac. The master gunner was a strong believer in the unity of the family, and among other appointments in his gift he made his nephew Galiot de Turenne and his son-in-law de Crussol *commissaires* of artillery under him, while the names of four Turennes appear in the roll of his *compagnie d'ordonnance* in the field.

One wonders whether the ambassador after his return to France passed on his newly acquired armour to his distinguished relative in recognition of favours received, or perhaps because it arrived from England accompanied by an unexpected bill which he was not quite prepared to meet. His mission had been expensive and not entirely successful in its negotiations with the astute Cardinal Wolsey.

The presence of Galeazzo de Arco's armour in the Churburg is an earlier instance of the armour of a relative by marriage finding its way into the hands of the female connection. In this case its preservation by the surviving line of de Crussol, Ducs d'Uzés, premier peers of France, has enabled one more piece to be dropped into place in our gradual reconstruction of the work of the Royal Armouries at Greenwich; and, at that, a piece of considerable size, and of unusual importance to students and collectors.



No. II.—EFFIGY OF SIR JOHN PECKHAM: D. 1564

THE CONNOISSEUR IN AMERICA

By HELEN COMSTOCK

THE GEORGE WASHINGTON BOOK-PLATE

WHENEVER a George Washington book-plate appears in the market, as it did last spring at the American Art Association Anderson Galleries, there is more than a flurry of interest ; for, in addition to the obvious " association "

value of this book-plate, there are only a few examples known, and most of these are in public collections and therefore not likely ever again to be offered for sale. Also, the fact that there are counterfeits serves to stimulate interest in the original, and these, as well as the modern restrikes from the original plate which have passed into circulation, make the collector watchful. Detection is not difficult,

because the paper of the restrikes belies their appearance of age and the execution of the counterfeit is invariably clumsy. The letters of the name are slightly out of alignment, and the heraldry is even worse than on the original plate, which always comes in for its share of criticism. The three mullets are more crudely drawn, and most important of all, the bird of the crest is tinctured *gules* in the counterfeit, and *sable* in the genuine. The forger made its first

appearance at an auction in the city of Washington in 1853.

One illustration shown here for the purpose of comparison is the book-plate of an English member of the family of a slightly earlier period. Richard Washington's book-plate is signed by George Bickham and was made possibly about 1750. The name of the maker of the George Washington plate is not known, and whether he was English or American has been the subject of inconclusive argument. Those who claim it is probably of American origin on the grounds that an English engraver would know better than to allow a coronet to rest upon a wreath, are answered to some extent by the Richard Washington plate, which does the same thing. Our best-known authority on American book-plates, Mr. Charles Dexter Allen, expressed his opinion that it was English, but that it was probably not by either the elder or younger George Bickham, in spite of its resemblance to the Richard Washington plate.

The question of the Washington crest has offered further material for discussion, as Washington himself used both a demi-eagle and a flying griffin. The *demi-eagle with wings addorsed rising from a ducal coronet* is the



GEORGE WASHINGTON BOOK-PLATE.
THE ORIGINAL ENGRAVED DESIGN.



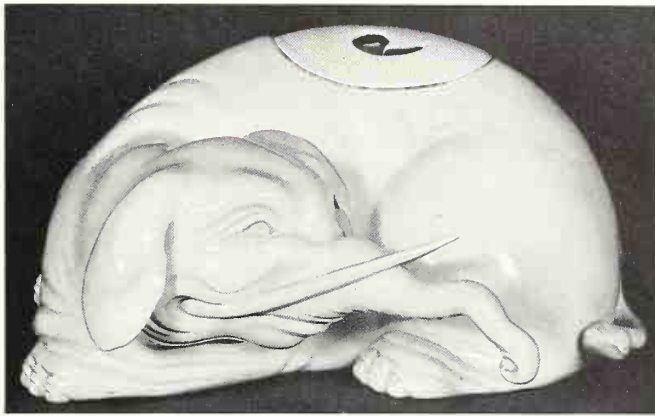
EXAMPLE OF THE COUNTERFEIT
GEORGE WASHINGTON BOOK-PLATE.



ENGLISH BOOK-PLATE OF RICHARD
WASHINGTON BY GEORGE BICKHAM.



BOOK-PLATE WITH DEMI-EAGLE
CREST OF BUSHROD WASHINGTON.



HIRATO PORCELAIN INCENSE BURNER OF THE EIGHTEENTH CENTURY

1782, and seems to have been the set purchased for Washington in the city of New York, in 1783, by Lt.-Col. William Stephens Smith, who was in the city under a flag of truce. They came from the collection of Mrs. Mariana P. Kelley of Radnor, Pennsylvania.

In spite of the assertion of Mr. Charles Dexter Allen to the contrary, the original metal plate for the George Washington book-plate is still in existence. The legend

regarding its having been thrown into a river has been discredited by the *American Book-plate Annual* of 1925 (*The George Washington Book-plate Myth*), in which Mr. Charles Over Cornelius points out that it is now in the Metropolitan Museum of Art, the donor having acquired it from Mr. George L. Washington of Jefferson County, Virginia.

THE LESSER-KNOWN JAPANESE CERAMICS

FROM a map of Japan showing the location of her principal potteries, it is evident not only that practically every province had at least one centre of the industry, but also that many provinces could alone rival in number the factories of any single nation of Europe in the eighteenth

century. From a recent exhibition of Japanese ceramics of the seventeenth, eighteenth and early nineteenth centuries, at the Yamanaka Galleries in New York, it was clear that no widespread uniformity affected the individuality of these factories. And in the slightly over one hundred pieces shown, representing twenty-nine factories, the fertile inventiveness which marks this branch of Japanese art was readily apparent.

Fourteen pieces in the exhibition could be associated with individual potters, although Mr. Yamanaka pointed out in the introduction to the catalogue that he made no effort to emphasize signed pieces. Most



SANDA WARE OKIMONO (FIGURE) OF THE POET HITOMARO IN COLOURS

est of the Sulgrave Washingtons in England from the beginning of the seventeenth century and so appears on seals, monuments and glass, at the uncouth execution of it, in some instances, may explain its being referred to as a raven by Edmondson and also by Burke, though the latter also gives the eagle form as a variant. For the whole question of the Washington arms the reader is referred to the articles by Mr. T. Pape in *THE*

CONNOISSEUR of February and March, 1932. That the eagle so closely associated with Washington at the time of his inauguration, the eagle of the national arms, and the ubiquitous "spread eagle" on the furniture, glass, etc., of the early Federal period, are derived from the eagle of the Washington crest seems not unlikely. But that the *two bars with three mullets in chief* of the Washington arms are the origin of the national flag, Mr. Pape does not allow.

With the book-plate of Bushrod Washington, nephew of George Washington, there is a decided improvement. The coronet no longer rests upon the wreath and the crest has very properly become the demi-eagle. This same eagle, with long neck and a tuft at the back of the head, appears in a seal used by Robert Washington of Sulgrave in the year 1601. Bushrod Washington's plate has been assigned by some to Henry Dawkins, who worked in Philadelphia, owing to its resemblance to his known plate for James Samuels. But those who argue that the Bushrod Washington plate is manifestly superior in execution and spirit to the work of Dawkins seem most convincing, and as Dawkins was a copyist, he may have used the Washington plate as his model in making the one for James Samuels.

The George Washington plate, which appeared recently, was found in the four volumes of William Robertson's *History of the Reign of the Emperor Charles V*, London,

examples of Japanese pottery are not signed with the names of their makers, who, in place of their own mark, sometimes used the seal which was given them by the *daimio* for whom they worked. To these aristocratic patrons belongs almost entirely the credit for stimulating the production of the finest Japanese pottery and porcelain. The Prince of Nabeshima, in the Hizen province, had his beautiful Ohokawachi wares made that he might have suitable gifts for the Shogun. The exquisite Hirato porcelains (chiefly in white with only slight additions of colour) were first made for the Lord of Hirato at Mikawachi, where a kiln was established for him by a Korean potter. Under the Prince of Kaga the Kutani wares flourished, having their origin in the work of potters who came from Hizen. The Lord of Satsuma's potters developed a type of faience, of which the finest examples were made early in the last century.

Among the early pieces was a seventeenth-century figure of Kinko Sennin (a Japanese saint) in creamy Inbe ware which had the purity of some of the carvings in semi-precious stones or ivory. The early Bizen wares, with their characteristic sombre greys and browns, made still more austere by the dull surface of a salt glaze, often show a strong leaning toward realism. Practically all of the potteries disclose this in their animal figures taken from everyday life, but they also employ a traditional style in modelling imaginary or legendary creatures such as the Fu-lion or kylin, or in painting the dragon and phoenix. The Hirato porcelains include a white recumbent elephant as an incense burner which has the life-like power of some of the early Chinese sculptures; the simplicity of which they repeat, to some extent, in spite of the delicacy of the porcelain medium. But a kylin in the same group reproduces the traditional, age-old form with as much fidelity as though naturalism were unknown.

CUP MADE BY JOHN EDWARDS, BOSTON, 1732

EVEN church silver is subject to the laws of chance and occasionally passes out of the use for which it was intended. But it is not often that one



CUP BY JOHN EDWARDS OF BOSTON

finds so interesting a piece as the cover cup in the Worcester Museum made by John Edwards of Boston and bearing the inscription *The legacy of Stephen Minot Esq. to the Church in Brattle Street 1732*. The period was an early one in the history of this church, which was the fourth to be established in Boston, at this probably explains the simpler designation of the location, rather than the name of the "Church in Brattle Square" by which it has come down in history. The church was founded in 1699, and was the one in which the eloquent theologian, the Rev. Benjamin Colman, led his band of determined followers to a peaceful victory over the forces of the Mathers, who were determined, if possible, to disrupt the new church. The eminent respectability of its founders, who were all men of substance in Boston, had much to do with winning a firm footing in the community.

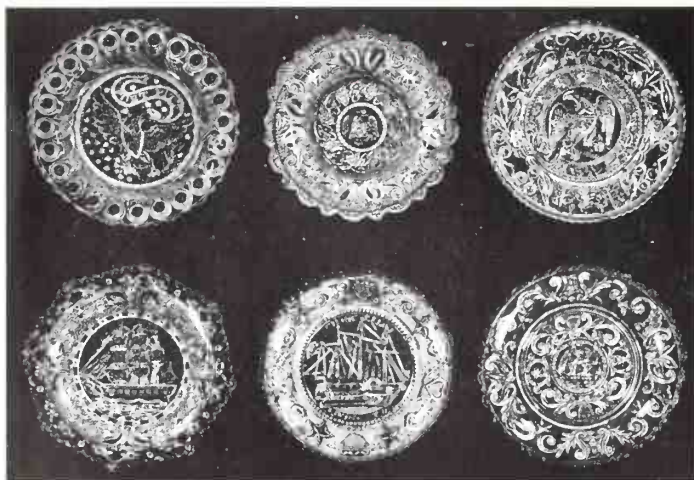
Among them was Thomas Brattle, who originally owned the land on which the church was built, and Stephen Minot, a merchant who lived in Sudbury Street, Boston, the donor of the Edwards cup. In his will, which was proved

on November 13th, 1732, Minot left legacies to the Rev. Benjamin Colman and his assistant William Cooper a "thirty pounds for a piece of plate for use of the Communion table." A covered cup was therefore made by John Edwards, a silversmith of high standing in the community who had come to Boston from Limchouse, now part of London, and married a granddaughter of the younger John Endicott. It is interesting to compare the codicil of his own will (dated July 4th, 1737) with that of Stephen Minot's, because Edwards also left a sum for a piece of plate for his church, the Church of Christ in

Stratford (now Bridgeport), and the sum mentioned is thirty pounds, from which it may be concluded that, as a silversmith himself, he considered this to be a fair price.

SANDWICH CUP PLATES IN MEMORIAL HALL

WHILE certain sections of the Pennsylvania Museum's collections (not in the new building, but in the old Memorial Hall in Fairmount Park, Philadelphia) have been



SANDWICH GLASS CUP PLATES IN THE PENNSYLVANIA MUSEUM OF ART

ade largely inaccessible through the closing of the building, to curtail expense, these collections are still to be seen by serious students who, upon request, may visit a large selection of decorative and industrial arts. It is well to call attention to this fact that we reproduce here a few of the pieces at Memorial Hall given by Elizabeth Wandell in addition to the Museum in recent years, part of a collection of many English and American objects presented by her with a fund so that it may be increased. The larger part of her collection consists of Sandwich glass, including many varieties in cup plate patterns. And she also assembled a group of English, Continental and American pewter; Staffordshire transfer printed plates with subjects relating to America; Staffordshire silver and copper lustre; Leeds, Liverpool and Pennsylvania German pottery; flint enameled pottery from Warrington, Vernon; and the earthenware from the same factory.

Many of the lacy Sandwich glass cup plates have related designs, such as those with a spread-eagle pattern; four Wm. Hill plates, probably made in 1842 after the dedication of the monument; and Clay and Harrison plates commemorating the presidential campaign of 1840, in which the *Log Cabin* subjects symbolize Harrison's hospitality by introducing a cider barrel and his military exploits with inscriptions, *Fort Meigs* and *Tippecanoe*.

Among the plates illustrated here three types of the less common spread-eagle patterns are shown at the top. In the upper left one the eagle bears the legend, *Fort Pitt*, on a ribbon, and is surrounded by twenty-four stars, for the number of States at the time it was made. Missouri, the twenty-fourth State, was admitted in 1821, the Sandwich Glass Works opening in 1825. The plate was issued to recall a victory of the Pre-Revolutionary period when the combined Colonial and English forces (with Washington as one of the commanding officers) captured Fort Duquesne from the French (1758). The name was immediately changed to Fort Pitt in honour of the English statesman, and the site to-day is that of the city of Pittsburgh. There is also an example of the rare pattern known as the grape-eagle, in which the small centre medallion of the eagle

with the shield on its breast is surrounded by a band of grapes and leaves, and an outer stippled border of scrolls, foliage and four stars; and a dated plate of 1831 which is obligingly definite as to the time of its origin; the rest of the plates are assigned to the period between 1830 and 1849.

CHIAROSCURO PRINTS IN THE POOLE COLLECTION

CHIAROSCURO prints, in recent years, have been winning a belated favour, and exhibitions of them have been arranged from time to time, but even so, such events are relatively rare. Dr. Allyn C. Poole of Cincinnati, whose

collection of prints has been formed in the last twenty years, recently lent, to the Cincinnati Museum, fifty chiaroscuro prints in a group which also included sixty-nine early Italian and German woodcuts.

It has doubtless been the use to which it was put rather than the method employed which has caused a certain cloud to remain over the good name of this class of print. The process was rarely used for original work, although an engraver occasionally employed it. Hendrik Goltzius (1552-1617) used it for his heroic figures of *Neptune*, *Pluto*, *Proserpina*, *The Goddess of Night* and *The Sorcerer*, which

were shown in the exhibition, but it was employed chiefly to reproduce the works of well-known painters in a form which suggested a pen and wash drawing on tinted paper. This held the colour range to tones of brown, blue, greys, olive green and rose, such as are seen in contemporary drawings. Ugo da Carpi was the first to adopt the technique in Italy and he was also the first to do away with the key-block used by northern artists, which produced a heavy outline; in place of this da Carpi drew in his subjects on the blocks with a brush. He is represented in Dr. Poole's collection by his earliest print, dated 1518, after Raphael's *Death of Ananias*. His *Saturn*, after Parmigiano, printed in three tones of grey, actually bears the monogram of Andrea Andreani, and is dated 1604. The latter artist had the mean habit of taking over the blocks of other engravers and printing them with the addition of his own monogram.



THE TRIUMPHS OF CÆSAR: A CHIAROSCURO WOODCUT BY ANDREA ANDREANI

FROM GALLERY AND MART

By H. GRANVILLE FELL

RENOIR, CÉZANNE AND THEIR CONTEMPORARIES

IT is becoming more and more clear, through all the tumult and confusion of modern art, that certain names emerge with such persistency as to indicate that these will remain permanently on the map when the back-wash has ebbed finally and all the flotsam and jetsam swept away with it. Following the recent consecration of Manet and Cézanne at the National Gallery, the recurrence of these names and a few others in more than one London exhibition this summer is something of a portent. The important collection of late nineteenth-century paintings assembled at the galleries of Messrs. Alex. Reid and Lefevre, at No. 1A King Street, St. James's, S.W.1, for their June exhibition is confirmation of their complete acceptance in the

hierarchy of modern masters. Here were shown works by Cézanne, Corot, Courbet, Delacroix, Degas, Gauguin, Van Gogh, Renoir, Manet, Monet, Pissarro, de Toulouse-Lautrec, Seurat and Sisley—nearly all works of imposing reputation. Very interesting was the *Portrait du Frère de l'Artiste*, by Degas, painted about 1860, when the artist was twenty-six years old, a sober-toned three-quarter length of a serious-looking schoolboy, with books and ink-pot, not so far removed from Ingres in manner. Renoir's blond and delightful painting, *Les Enfants en Rose et Bleu*, once in the collection of Mme. Cahen d'Anvers, again charmed all who saw it. His not less celebrated *Baigneuse dans la Forêt* (Mlle Adrienne), a nude figure under the chequered shadow-play of sunlight through trees, also made an impression, albeit the doll-like head made it impossible for us to forget the master's early exercises in china-painting. One of Seurat's best works was shown in *Le Phare d'Honfleur*—painted the year before his untimely death in 1891.

Another well-known canvas was Corot's *La Blonde Gasconne*, which the artist would never part with during his lifetime. It hung on the wall of his studio, and may be recognized in the backgrounds of his two well-known *L'Atelier* pictures, one of which is in the Camondo Collection in the Louvre and the other in the J. Widener Collection, Philadelphia. Each of the two works by de Toulouse-Lautrec depicts

La Goulue, the once famous danseuse of the Moulin Rouge, in her familiar setting. We reproduce the most important of the three Courbet pictures shown, the canvas known as *Une Demoiselle au Bord de la Seine*.



UNE DEMOISELLE AU BORD DE LA SEINE. PAINTING BY GUSTAVE COURBET. EXHIBITED AT THE GALLERIES OF MESSRS. ALEX. REID & LEFÈVRE, LTD.

AT THE LEICESTER GALLERIES

DURING July at the above Galleries, besides an important collection of nineteenth-century water-colours and drawings, there will be on view a series of Persian frescoes reconstructed by Sarkis Katchadourian, from the originals in the Palace of the Ali Kapu (High Gate), Isfahan, built by Shah Abbas in the early seventeenth century.

These have recently been shown at the George Petit Gallery in Paris under the patronage of His Excellency the Persian Minister, and organized by the Society for the promotion of Iranian studies. As yet the original frescoes have escaped destruction, though severely damaged by water, smoke, dust and decay. They have, fortunately also escaped the "devastating hand of the restorer." So far as is known they are the creation of a single painter—Mawlana Muzzafar Ali—though aided by pupils, of whom the chief is believed to be Riza Abbasi, a fluent draughtsman and a colourist of great delicacy. The Palace of the Ali Kapu was the principal residence of Shah Abbas—a building of six stories—the chambers of which are all decorated though the figure paintings are mainly confined to the lofty reception hall. The themes are decidedly "Omarish" in character, principally love scenes and hunting episodes.

There are also a few portraits of contemporary Europeans: one of a lady wearing a jewel in her hair, another representing an Englishman in Jacobean dress, and an English or Dutch *Jeune Galante*. Mr. Katchadourian's reconstructions are said to be extraordinarily faithful; the colour, natural to fresco, is less full and deep than the more familiar Persian miniature painting; in the same richness of variety, but transposed to a higher key. Often they have an astonishing affinity with modern work. To some they have suggested parallels to certain phases of Matisse, to others of Augustus John. It is curious to recall that no works of this class were included in the Persian Exhibition at Burlington House in 1931.

PAINTINGS BY JEAN EDOUARD VUILLARD

SHYEST and most unobtrusive of modern painters, Vuillard is a name hardly yet familiar to the British public, though he is without question one of the most distinguished of living artists. He was born at Cuiseaux, Saône-et-Loire, in 1868, and has remained throughout his life unaffected by the various "movements" and frequent fluctuations of fashion. Three paintings of minor importance represent him in the Tate Gallery, and a few have appeared from time to time in West End galleries. Apart from these, opportunities of seeing his work here have been few, as the artist has never until now consented to hold an exhibition. At the galleries of Messrs. Arthur Tooth and Sons, 155 New Bond Street, the collection shown during June was an exposition of unsuspected powers. Vuillard's subjects are of the simplest—homely



LA FEMME EN VERT: RECONSTRUCTION FROM THE ORIGINAL FRESCO IN THE ALI KAPU PALACE: SARKIS KATCHADOURIAN

interiors and family scenes, without the least attempt at invention or idealization, but revealing the possession of rare susceptibilities to tone and colour. At first sight these arrangements appear to be even casual, so completely unaffected are they and lacking in formal composition, but they have the same joyous, heart-warming impact upon the eye as the most sumptuous products of the Persian looms. Every tone, every colour, strong or delicate, is attuned to unerring rightness in the general scheme. It is difficult to make a choice among the forty-odd paintings and pastels exhibited, but as examples of exceptional richness and beauty of colour we may cite *Dans les Fleurs*, *Le Petit Salon*, the two *Conversations*, *Jeux d'Enfants*, *Le Paravent Vert*, *Le Miroir-Brot* and *La Toilettte*. The collection shown illustrates every phase of Vuillard's work from 1891 to the present day.

THE OLD GOUPIL GALLERY

SOME excellent contemporary painting was seen at the Goupil Gallery Salon, 5 Regent Street, during the month of June, supplemented by a few pieces of modern sculpture. This was in continuation of the series inaugurated in 1906 by Messrs. William Marchant and Co., and discontinued on account of the war. The enterprise has been resumed by the indefatigable Mrs. Marchant, and the resulting exhibition did credit to her good taste and perspicacity. Hardly a thing shown was negligible, whilst the majority of the hundred and thirty-one works reached an unusually distinguished level. Mr. P. Wilson Steer, O.M., who has been holding an exhibition simul-



JEUX D'ENFANTS: PAINTING BY JEAN EDOUARD VUILLARD SHOWN AT THE FIRST EXHIBITION OF HIS WORKS: MESSRS. ARTHUR TOOTH AND SONS

taneously at the Barbizon Gallery, was represented by three water-colours, slight, but of consummate mastery—most notably in *The Beach, Dover*, brilliantly accented, and in *Autumn Evening*. Adjacent to these Mr. Ronald Gray's *Rocks* shows how near the disciple has approached the master. Mr. Ethelbert White's *Beeches on the Hillside* is drawn with all his customary understanding and grace. As for the painters in oil, such names as Sir George Clausen, R.A., Henry Bishop, A.R.A., Richard Sickert, R.A., W. G. de Glehn, R.A., Duncan Grant, R. O. Dunlop, John Nash, Ethel Walker, Derain, Gauguin, Dunoyer de Segonzac, Marie Laurencin, Gilbert Spencer, Charles Cundall, Rex Whistler, Henry Lamb, Richard Wyndham, Vanessa Bell and Sine Mackinnon give sufficient warranty for variety of interest and individuality of style. So high is the standard attained that it would be invidious to single out any one exhibit for special remark. The most important pieces of sculpture are those by Eric Gill.



TALL GOBLET ON SILVER FOOT, ETCHED WITH ARMS OF WILLIAM AND MARY, 1689

planned salons, one of which has a background of crimson silk damask, and a crimson carpet, setting off the articles to great advantage. Perhaps the most remarkable object to be seen there, however, is the unique glass standing goblet, with silver-gilt foot, bearing the hall-mark for 1689, and the maker's mark of Benjamin Pyne. Engraved on one side of the glass are the arms of William III. and on the other those of his consort Mary. Below are the arms of various Dutch principalities. Its height is 15 in. and the diameter at the top 5 in. We give an illustration of this exceptionally beautiful object of art.

"SUSSEX BY THE SEA"

THE name of Mr. William Hyams whose Exhibition opens at the Legge Galleries on July 4th, and will last for three weeks, is far from being unknown in West End galleries; but so far as I am aware this is his first "solo" show in London though he held a notable one in Hove some eight or nine months ago. He is therefore to be welcomed as a friend long overdue and he will be so welcomed by those who give his work the attention it deserves.

Mr. Hyams is a member of the Brighton Group of artists, and by far the greater number of his pictures, both in water-colour and oil, are of the Sussex landscape and the varied panorama of its coast. In lane or vessel he is equally at home for he comes of seafaring stock, and for many years has "followed the sea" himself. This accounts for his sailor eyes, which see not only colour but the weather of the colour, not only the sudden alteration in appearance but the puff, catpaw or skybreak that causes it.

THE WILDENSTEIN GALLERY PAINTINGS BY PIERRE ROY

AT No. 11 Carlos Place, W., an interesting series of paintings by Pierre Roy has been shown in which there are elements of decided novelty. An assortment of still-life objects have been made to act as little story-telling symbols of everyday experiences. Some even aspire to allegory. They are ingeniously contrived and undoubtedly amusing, as well as being technically efficient. For example, *Retour-d'un Promenade* tells us that the artist has seen during his walk certain objects that have impressed themselves on his memory. *Une journée à la Campagne*, shows us that he has met with a castle, eggs, asparagus, and glasses of wine, both white and red. Though at first sight many of these things may appear incongruous, they are not unrelated, since such articles easily associate themselves in a day's memories. A huge barrel, with an adjacent hanap, presents itself joyously as *Vintage*. *Hommage au Courage Malheroux* is a tribute to a friend who has suffered misfortune. *La Fortune au Repos* is depicted as a many-spoked wheel to which is bound by a ribbon a woman's lock of hair, a feather and a broken reed. *Hommage à une Modiste* shows us the trimmings of a milliner's shop. In some, there are cubistic features, and despite their air of modernity, these diverting little parables in paint are carried out with the scrupulous precision of handling of the early Dutchmen.

H. BLAIRMAN AND SONS

IN handsome new premises at 28 New Bond Street, Messrs. H. Blairman and Sons are displaying examples of Chippendale mahogany furniture of fine quality together with Chinese porcelain, glass paintings of the Ch'ien Lung period and other eighteenth-century works of art. These are tastefully arranged in large and well-

OCKWELLS MANOR, BRAY, TO AID CHILDREN'S HOSPITAL

ON July 14th Ockwells Manor, Bray, will be open to the public for the first time in aid of *Princess Louise Children's Hospital*, by kind permission of Sir Edward Barry. Many readers will know Ockwells Manor by name as one of the most attractive and well-preserved examples of medieval brick and timber manor house. It was built before 1467 by John Norreys, Master of the Wardrobe to Henry VI., on the verge of Windsor Forest. The house is built round a small interior courtyard, and its outbuildings which include a priest's house and a loop-holed wall, are ranged round a lawn before it. Its chief glory is the row of windows framed in wooden mullions along one side of the great hall, which have claims to be considered the finest medieval secular glass in the country. They display in brilliant colours the arms of King Henry and Queen Margaret of Anjou, the great noblemen of the time and John Norreys himself. Each shield is surmounted by a crested helm, and the background is diapered with Norreys' motto *Faithfully serve*. The house escaped "modernisation" in the eighteenth century, and it

present owner has devoted years of loving care to the preservation of its ancient aspect and the appropriate furnishing of its interior. Sir Edward Barry's collection of early oak furniture has contributed essential specimens to many of the recent Exhibitions, and his labour was the subject of an article by the late Sir Guy King in *THE CONNOISSEUR* of February 1905. The garden with its clipped hedges and walks, is fully in keeping with the character of the house. Egham Manor lies secluded within its own meadows, about 10 miles from Maidenhead station. The occasion of its opening offers an opportunity for the public to see old things with beauty and interest in their proper and natural setting; and, unfortunately, such settings are fast disappearing from our countryside.

THE ROYAL SOCIETY OF MINIATURE PAINTERS, SCULPTORS AND GRAVERS

AT the Annual Election of the Royal Society of Miniature Painters, Sculptors and Gravers, the following artists were elected associates: Miss Joyce Bidder, Miss E. Grace Creswell, Miss Lorna Maitland, Miss Emily Paterson, R.S.W. The London Exhibition at the Crichton Gallery closed on June 15th. The Society will, by invitation, besending a selection of members' and associates' works to the Toronto Exhibition in the autumn.

HUGUENOT SILVER WORK AT CRICHTON'S, 2, OLD BOND STREET

IN view of the forthcoming volume, by the late Mr. P. A. S. Phillips, on the *Life and Work of Paul Lamerie*, which is to be published by Batsford's, the recent exhibition of the work of Huguenot silversmiths in England was singularly opportune; and Crichton Bros., in arranging the numerous examples, generously loaned by various private collectors, were careful to show them in such a manner that the several features distinctive of the different men were evident to those who have less experience of



THREE CASTERS AND STAND, ORNAMENTED WITH STRAPWORK: BY PAUL LAMERIE, DATED LONDON, 1735; SHOWN WITH OTHER HUGUENOT SILVER AT CRICHTON BROS.

objects shown at Crichton's represented the work of some thirty-seven Huguenot silversmiths; most of them being of the plainer style adopted by these men and women in England, before the coming of the more ornate rococo forms. The women are mentioned, because while it is not generally known, several women were then working as silversmiths; examples by two of them being included in this exhibition. These two were Louisa Courtauld, the widow of Samuel

oldsilver. Thus the plainer style of Pierre Harrache, who was admitted to the London Goldsmiths Company in 1682, was exemplified by a pair of candlesticks with baluster stems, bearing the London hall-marks for 1683; his more ornamental work being shown in the finely pierced mounts of a pair of unusual glass casters.

There is, however, another aspect of this and similar exhibitions; for instructive and enjoyable as it may be to see such silver, the actual assembling of a variety of examples of the same school permits the student to follow the development of form and decoration and, in the case of the Huguenot silver work, to observe the influence which this particular school exercised on English style. The numerous

Courtauld, and Ann Tanqueray, the widow of David Tanqueray. Louisa Courtauld entered her mark in 1766, and carried on her husband's business until 1769, when she took George Cowles into partnership, and a set of four saucers bearing their combined mark $\frac{L}{C}$ was among the exhibits.

Visitors were afforded additional information by the brief biographical notes on the various silversmiths represented, which Messrs. Crichton Bros. had prepared for this purpose. For it does increase one's interest to learn that this or that piece of silver which one admires, was made two hundred years ago, at a shop within a short distance of Bond Street. The celebrated Paul Lamerie, for example, after being apprenticed to Pierre Platel, worked first at the "Golden Ball," Windmill Street, and later in Gerard Street, Soho. Pierre Platel, Louis Mettayer, David Willaume, David Garnier, and David Tanqueray all lived



KETTLE, OF THE "COTTAGE-LOAF" SHAPE, AND STAND WITH HANDLES, BY PAUL LAMERIE, 1713. ALSO EXHIBITED RECENTLY AT CRICHTON BROS.

in Pall Mall at some time or another, while many of their fellow Huguenot silversmiths settled in Soho, St. Martin's Lane, or the streets near Covent Garden. The famous Paul Crespin was at the "Golden Ball," Compton Street, and Abraham Portal, who was one of Paul Lamerie's apprentices, lived in Rose Street, Soho, later moving to Ludgate Hill. Edward Feline also lived in Rose Street until 1739, when he moved to King Street, Covent Garden, in which street Samuel, the son of Jacob Margas, also lived. Several others settled in the neighbourhood of Leicester Fields, as Leicester Square was formerly known, Abraham Buteux, who entered the Goldsmiths' Company in 1721, and Ayme Videau both living in Green Street, and Lewis Pantin in Castle Street.

ANTIQUÉ DEALERS' FAIR AT GROSVENOR HOUSE, PARK LANE

AS we go to press, we are advised that an important exhibition, under the pleasing title "The Antique Dealers' Fair," is to be held at Grosvenor House, Park Lane, London, W.1, from September 21st to October 13th next. And even at this early date, there is ample indication that the exhibition will receive the fullest support, both of London and provincial dealers. In fact, we understand that space has been reserved by various dealers from most of the principal centres throughout the British Isles.

Of the suitability of the Hall at Grosvenor House for such a display, there can be no question, and its spaciousness will allow for appropriate stalls without in any way inconveniencing the visitors. It is also worth noting that, under the regulations which exhibitors will be asked to observe, the stands will be uniform in height and every effort is to be made to achieve a harmonious decorative ensemble. The Hall has approximately 22,000 square feet of floor space, with convenient entrance and exit; and the general scheme of arrangement provides for three main promenades through the entire length of the hall, thus ensuring ample space for exhibitors and preventing any possibility of over-crowding. In addition, there is a wide gallery running round the hall, particularly suited to the display of such small articles which need closer inspection. It is the aim of the organizers to achieve a setting where everything shall be seen to the best possible advantage.

Apart from the many rare objects of high value which will be shown, the beginner-collector will find modest but equally authentic *objets d'art* in great variety, and at moderate prices. It has been emphatically laid down by the Committee that no object shall be admitted for exhibition unless it is at least a hundred years old. This rule will be adhered to strictly, and the visitor and the prospective buyer may be assured that everything shown at the Fair is of the period to which it is ascribed.

The Fair will comprise old furniture, pictures, silver, needlework, glass, china and as various and comprehensive a selection of other works of art as has yet been brought together in an exhibition of this nature. The whole work of organization is being undertaken by Grosvenor House (Park Lane), Limited, and the management of the Fair will be in the capable hands of Captain Owen Wheeler who staged the Antique Dealers' Exhibition in 1932.

EXHIBITION AT MALLET'S, 40, NEW BOND STREET, W.1

IN his exhibition this year, Mr. Mallett has carefully selected the furniture with a view to showing simplicity of form combined with that soft richness of tone, which Time alone can bestow on wood. For difficult as it has been during the past year to obtain first-class specimens, Mr. Mallett has succeeded in finding a large number of pieces of eighteenth-century furniture which fully demonstrate these features, and, at the same time, make for an

exhibition worthy of comparison with any of its predecessors. There are, in addition, several unusual pieces of the oak period, including three carved buffets enriched with small pieces of intarsia sparingly inset, as was customary with the best work of the time. Among the walnut pieces, there are several which rank with the rarities of early furniture, and this applies particularly to two large bookcases. Both date from the reign of Queen Anne the first, having glazed and barred doors, is of finely figured walnut with herring-bone and cross-banded borders; the second being a tripod bookcase with four upper glazed doors, and drawers and cupboard below. This latter, an exceptional rare example, is unusually fine in design and colour. A pair of walnut armchairs of the same period are notable, noteworthy, and attract the eye by their bold but finely proportioned carved details. There is also a bookcase



WINE CUP, 1654. ON EXHIBITION, WITH OTHER EARLY SILVER, AT MALLET'S

bureau, the lower part of which is shaped and slightly *bombé*; the upper part has the broken arch pediment and two doors, which are mirrored. Of the mahogany piece is a Chippendale china cabinet, of about 1750, in the Chinese taste, and a pair of Chippendale chairs of the same period may well be regarded as outstanding examples of this style.

There is an unusually fine display of early silverwork and American visitors to the exhibition will doubtless notice No. 219 in the catalogue, for this is another of the several tankards, made by Colonial silversmiths, which have been found in England (an article on this subject appears on page 17). The tankard in the Mallett exhibition bears the maker's mark, N Q in an oblong, punched twice on both the cover and the body; and it is of a type so far not found among early American silver, for it has a thumb-piece in the form of a lion couchant and cut-card ornamentation applied to the back of the handle and to the body.

NEW BOOK REVIEWS

EIGHTEENTH-CENTURY ARCHITECTURE IN SOUTH AFRICA

By Professor G. E. Pearse

London: B. T. Batsford, Ltd., pp. xii + 50 + plates
113. 50/- net)

PROFESSOR PEARSE'S book reviews the subject in so clear and concise a manner that one wishes that all authors of architectural works would follow his methods. The writer first provides a historical introduction, which is followed by a chapter entitled Architectural Character, in which he examines the two main types of buildings—town and country houses. The second chapter is devoted to Materials and Craftsmanship. Under the first heading seven different types of material are considered, ranging from stone and brick to glass. Under "Craftsmanship" he views such features as "Doors," "Windows," "Gables," "Stairs," "Fireplaces," and "Metalwork." A third chapter is devoted to "The Architect and Craftsman." In this chapter brief biographical details are furnished of two architects and a sculptor, whose work so greatly influenced architectural design in South Africa during the latter part of the eighteenth century and the early years of the nineteenth century. They were Louis Michel Thibault, Frenchman, who went to the Cape towards the end of the eighteenth century, and was appointed as Government Sworn Surveyor of Cape Colony in 1811; Anton Anreith,

the German sculptor and woodcarver; and Herman Schutte, the German architect and builder, who was also made a Government Sworn Surveyor of the Colony.

To illustrate the text numerous photogravure plates of various town and country houses and their details are provided, and for each house which is illustrated there is a scale drawing to show its true architectural character. There are also scale drawings of doorways, and detailed drawings and sections of stone, joinery and metalwork.

The high quality of the draughtsmanship which these drawings display is one of the especially noteworthy features of this interesting book.

That the character of South African architecture is based on the architecture of Holland is due to the fact that a settlement was founded by the Dutch at the Cape of Good Hope in the middle of the seventeenth century, to serve as a victualling station for the ships of the Dutch East India Company on their way to the Dutch possessions in the East Indies and to China and Japan. This first settlement, founded in 1652, grew throughout the eighteenth century, until in 1793 the population "consisted of thirteen thousand eight hundred and thirty burghers and seventeen thousand seven hundred and sixty-seven slaves." After many vicissitudes, during which it was occupied by the French (for three years from 1781) and by the British for the first time in 1803, the Colony was finally ceded to Great Britain 1814.

The town and country houses at the Cape were designed



"MORGENSTER," SOMERSET WEST: DETAIL MUCH REDUCED FROM ONE OF THE FULL-PAGE COLLOTYPE PLATES IN EIGHTEENTH-CENTURY ARCHITECTURE IN SOUTH AFRICA, BY G. E. PEARSE: PUBLISHED BY B. T. BATSFORD, LTD.

with internal courtyards to meet the exigencies of the climate, and the houses had the Dutch feature of the "stoep" on the front elevation, which was raised above the street level. One of the difficulties at the Cape was the scarcity of suitable building materials. The material most commonly in use was brick, but owing to the inferior quality of the local brick it had to be plastered over, with the result that South African houses were invariably covered with lime plaster. Timber, in particular, was scarce, and this fact greatly increased the cost of the brick owing to the use of timber as fuel in the brick kilns. A roof covering of thatch was commonly used for country houses, and flat roofs were used for the town houses towards the end of the eighteenth century, the external covering of such roofs being composed of bricks or tiles on a bed of puddle clay or lime concrete. The main entrance doors to both the town and country houses were of an elaborate design, and formed an important decorative feature of the façade.

Numerous illustrations are given of fine examples of these main entrance doorways. A characteristic feature of both town and country houses was the large sash windows which Professor Pearse considers were first used at the Cape in the eighteenth century. In the country houses gables were a prominent feature and they were of varying designs, all of which were based on types used in Holland and Flanders. What is interesting is that particular types of gables were peculiar to certain districts.

These eighteenth-century South African houses are very comparable with the contemporary houses of Colonial America. They bear a resemblance to their Dutch prototypes in the same way that Colonial American houses were based on the designs of contemporary English houses. One of the outstanding differences which distinguished this colonial architecture was that it did not reflect the same scholarly sensibility to design as was displayed in the traditional Dutch and English architecture. This is only to be expected in an architecture which was produced in a far distant land by designers who were compelled to modify the reproduction of their own national architecture to suit the changed circumstances and different requirements, due to the exigencies of material and climate, in the country of their adoption.



VIRGIN AND CHILD WITH ANGEL: FROM FRANCESCO DI GIORGIO MARTINI OF SIENA. BY SELWYN BRINTON, M.A.

Messrs. W. T. Batsford Ltd., are to be congratulated on the production of this work with its tasteful form and finely produced photo gravure plates.—R.W.S.

FRANCESCO DI GIORGIO MARTINI OF SIENA. PAINTER, SCULPTOR, ENGINEER, CIVIL AND MILITARY ARCHITECT (1439-1502)

By Selwyn Brinton, M.A.

(Part I. With 27 illustrations.) London: Besant & Co., Ltd.

THERE is no more devoted worker in the whole field of Italian art than Mr. Selwyn Brinton. He has given us a delightful book in his study of Francesco di Giorgio with promise of more to come. Mr. Brinton's interest in this ingenious artist, who has received far less recognition than his manifold excellences deserve, began in his early days; when copying the *Nativity* by Francesco in the Church of S. Domenico at Siena, he succumbed to his spell at once. With the customary versatility of the Renaissance mind, Martini

tried his hand at nearly everything in turn. Though born a Siennese, he has less of the "softness" associated with the school of his native city—the *Molles Senesi* of J. A. Symonds—than might be expected. Indeed, his painting bears a strong resemblance to that of the Florentine Botticelli. His drawing is firm and decisive and his design often energetic—particularly is this evident in the fine *Nativity* of S. Domenico, above mentioned. Doubtless for this reason it was formerly attributed to Signorelli. The group of two angels with intertwined arms to the left of this composition is one of the most beautiful and characteristic things in the whole of Renaissance art.

Though highly praised by Vasari, Francesco is little known in England. There is a small work of great charm by him in the National Gallery—a *S. Dorothy leading Heavenly Child*, and a tiny *Nativity* in Sir Herbert Colman's collection, together with a *Cassone* panel. Neglect of this great artist may be due to the scant respect paid to him by Messrs. Crowe and Cavalcaselle. Mr. Brinton's appreciative study will unquestionably do much to repair this.

Like the Pollajuoli, Francesco was the son of a poulterer. It has been supposed that he was a pupil of Guasparino d'Agostino; but Mr. Brinton's better-grounded belief is that he owed his instruction both in sculpture and painting

—and possibly in architecture and military engineering—to Lorenzo Vechietta. After discussing Francesco's painting, Mr. Brinton proceeds to enlighten us on the master's miniature work, executed for the *Biccherna* and *Gabelle* (customs institutions) of the city. He gives us, among his illustrations, a fine page from the *Codex* of Albertus Magnus, which is in the Convent of the Osservanza, Siena. Another, the front page of Francesco's *Treatise of Architecture* (in the Ducal Library of Turin) contains a beautifully designed initial letter encircling the artist's self-portrait. The Ducal Library of Turin has indeed been a happy hunting ground to the author, since it contains probably the finest of Francesco's drawings—notably those of the Monuments of Rome. In the *Treatise of Architecture*, containing the results of Francesco's researches in architecture and in civil and military engineering, Mr. Brinton found an interesting drawing which he says is "perhaps the most astonishing thing in the whole series—a foreshadowing of the tank of the Great War. This represents a boat-shaped vehicle, moving on cogwheels and obviously intended for attack."

Much of Mr. Brinton's work was done at Urbino, in the old city of Siena, and many of his lines, he tells us, were actually written in the very house, now the Albergo della Scala, where Francesco lived and worked. And the author has painted the background for us—the Court of Urbino—in not less faithful and brilliant colours than the genius and character of his hero.—H.G.F.

ELIZABETHAN PAGEANTRY. A PICTORIAL SURVEY OF COSTUME, 1560-1620

By H. K. Morse

Special Spring Number. The Studio, Ltd. 80 illustrations. 7/6 net, cloth 10/6)

PLANNED as a pictorial commentary to Shakespeare, this book of Elizabethan Pageantry is claimed to be the most complete monograph on its subject, and with justification. The author has combed the libraries and picture galleries of Europe and America for authoritative data, and the result is a compendium of costume and personal adornment of the late Renaissance in England and Western Europe that no student of the period can afford to be without. The richness of these pages is well matched by the descriptions, culled from contemporary writers, and is

supplemented by a glossary of the various terms used in connection with Civil, Military, Professional, Ceremonial and Ecclesiastical attire. Such authors as Fynes Morison, Coryat, Vecellio, Nichols, Harrison, Ben Jonson, Dekker, Nash Rowland, Sidney, Spenser and Shakespeare himself have been impressed to supply the appropriate local colouring.—G.W.R.

CÉZANNE

By H. Granville Fell

(T. Nelson & Sons, Ltd.—London and Edinburgh
T. C. and E. C. Jack, Ltd. 2/6 net)

NOT only does the author give us a well-defined impression of Cézanne, the man and the artist, in this excellent and charmingly illustrated monograph, but he also manages to convey the spirit of the artists of the French nineteenth-century school; of their intense desire to break away from tradition and their constant striving after dynamic effects. Cézanne stood midway between those "who aimed at the realisation of the solid volume and materiality (so far as they could be expressed in pigment)" and those who held that light itself was the goal. He firmly believed that the two theories were reconcilable. Although he never attained his ideal by proving his conviction, he at least indicated a path to the solution of the problem, and to quote the author, "This is his achievement and his monument."

A laborious worker, he would complete a canvas after months or even years of toil, only to cast it away in disgust, ever dissatisfied with his own efforts. Although he has had an enormous influence on the painters of this century, it was not until nearly the end of his lifetime that his work was regarded with any degree of appreciation by his contemporaries.

The author has given an illuminating picture of Cézanne and his work, and has maintained an unbiased attitude throughout. He neither exaggerates the qualities of this artist as so many writers in a fever of enthusiasm have been apt to do; nor does he underestimate the importance of his contribution to and influence on the world of art. He makes a clear and concise representation of Cézanne's genius, and does not ignore his limitations. The book contains six of the artist's most important works finely reproduced and printed in colour.—P.L.



SOPHIA, WIFE OF G. FRIEDRICH VON BRANDENBURG.
ELIZABETHAN PAGEANTRY: STUDIO SPECIAL NUMBER

IN THE AUCTION ROOMS

CONTINUED RISE IN THE CURVE OF VALUES

By H. J. MAYO

A SUIT OF SAXON TILTING ARMOUR

THERE had been many prophecies beforehand both as to who would be the last bidder and the amount of that bid for the Saxon sixteenth-century suit of tilting armour which came up for sale on June 1st. Nor were those who anticipated a high figure disappointed, for the bidding was carried to £3,400, at which figure it was bought by Mr. William Permain. This unusually fine suit was made originally

for Karl Ernst Freiherr von Schwann, a member of the Saxon court, and was among a number of lots which had been sent to Sotheby's by a Saxon collector. Other prices realized at the same sale were: a dagger with sheath of "Holbein" type, Swiss mid-sixteenth century, £115; an engraved halberd with ridged spear-shaped spike, Saxon circa 1580, £16; an Austrian standard and banner, dated 1633, £17; a sporting rifle (tschinke), Saxon early seventeenth century, £40; a finely decorated tschinke, Saxon early seventeenth century, £42; a Saxon ceremonial sword with leather scabbard, German sixteenth century, £53; a Gothic thrusting sword of estoc type, Saxon sixteenth century, £300; an armet, with roped comb, skull pierced, German sixteenth century, £42; a leather coat of elk hide, Netherlands or Spanish, early seventeenth century, £50; a salade with visor, the skull with triple ridge comb, German fifteenth to sixteenth century, £50.

SILVER

JUDGING from the relatively small quantity of silver which has been offered during the past thirty days, it might seem that owners are inclined to postpone selling until the autumn. But it is apparent that the demand which began to show itself in the higher prices, some short time ago, becomes keener as the season advances. At Puttick and Simpson's a set of four plain dishes by *John Eames*, 1805 (60 oz. 18 dwt.), sold for 12s.; a set of four sauce-boats, by *John King*, 1793 (87 oz. 5 dwt.), 14s. 6d.; a breakfast dish, by *William Simmons*, 1801 (47 oz. 15 dwt.), 14s. 6d.; an oval cake basket by *William Peaston*, 1762 (36 oz.



PUNCH BOWL (K'ANG-HSI) ENAMELLED FLOWERS OF THE SEASONS—THIS BROUGHT 72 GUINEAS AT PUTTICK & SIMPSON'S

3 dwt.), 13s.; a plain oval sou-tureen and cover, by *William Gripps*, 1749 (135 oz. 6 dwt. 7s. 3d.); a set of four strawberry dishes, by *John Schofield*, 1779 (51 oz. 4 dwt.), 11s.; a set of four plain oblong entrée dishes and covers (27 oz. 5 dwt.) 8s.; a porringer, lower part with a border of acanthus leafage (26 oz. 15 dwt.), 105s.; a beaker, *Haarlem*, early eighteenth century (weight 11 oz. 1 dwt.) all at £50; a plain porringer and cover, *German*, late seventeenth century

(weight 21 oz. 11 dwt.), £130; and at Christie's a small plain pear-shaped hot-milk jug and cover by *Edward York*, 1709 (5 oz. 5 dwt.), brought 440s.; a plain cylindrical dredger by *Richard Hutchinson*, 1717 (1 oz. 9 dwt.), 360s.; small beaker, 205s.; a small beaker, on reeded base, engraved, 1652—*m.m. H.S.*, mullet below and two pellets above, (3 oz. 18 dwt.), 240s.; a set of three vase-shaped casters, by *Thomas Daniel*, 1785 (13 oz. 9 dwt.), 19s.; a helmet-shaped cream jug on three lion's mask and clasp feet, chased—by *Richard Williams*, *Dublin*, circa 1767 (6 oz. 8 dwt.), 30s.; a mug, *m.m. I.S.*, a cinquefoil below, probably by *John Spackman* (6 oz. 9 dwt.), 50s.; a plain tumblers cup by *Anthony Nelme*, 1686 (5 oz. 10 dwt.), 100s.; a plain dredger (1 oz. 9 dwt.), 360s.; a snuffer-tray, on four feet, by *Paul Lamerie*, 1725 (11 oz. 10 dwt.), 54s.; an oblong snuffer-tray on four feet, by *Pierre Platel*, 1711 (8 oz. 3 dwt.), 46s.; small plain pear-shaped hot-milk jug and cover, by *Edward Yorke*, 1709 (5 oz. 5 dwt.) 440s.; a taperstick by *John Rea*, 1708 (3 oz. 16 dwt.), 105s.; a plain cream-pail by *Patrick Robertson*, *Edinburgh*, 1773 (3 oz. 17 dwt.), 50s.; a small beaker, 205s.; a small beaker, on reeded base, engraved 1652—*m.m. H.S.*, mullet below and two pellets above (3 oz. 18 dwt.), 240s.

FURNITURE, PORCELAIN, OBJETS D'ART AND TAPESTRIES

IN this section, several outstanding items have appeared in the rooms recently, including more than one important example of tapestry. On May 11th, Sotheby's offered several pieces of tapestry, the property of the late Col. Henry Howard, D.L. One among these to attract considerable

attention was the "Stone House" Sheldon tapestry bed valance, composed of an upper floral border woven separately and sewn on to the valance proper below, which made up of three parts; this failed to reach the reserve and was withdrawn at £1,750; a Sheldon small panel, woven in silk and silver, brought £185; a Sheldon armorial cushion cover, woven in the centre, with arms of Walter Jones, of Chastleton House, in Oxfordshire, and his wife Eleanor Pope, £720; a Flemish fifteenth-century tapestry altar frontal, woven in colours with the Virgin and Child, after being bid up to £3,400, was withdrawn. Other lots sold at the same time were: a coral figure of a lady in dancing attitude, *Ch'ien Lung*, £50; a jade beaker, *Ch'ien Lung*, £48; an imperial Chün Yao small "bubble" bowl, *Sung Dynasty*, £60; a dark green jade plaque, carved, *K'ang-hsi*, £150; an imperial Chün Yao bulb bowl, *Sung Dynasty*, £56; a pair of porcelain figures of cranes, *K'ang-hsi*, £80; a slip ware figure of a cat, seventeenth century, £25; an agate ware figure of a cat, £21; a Rodney sailor or planter jug, £29; a Ralph Wood Toby jug, with tortoiseshell face, manganese face, £46; a Whieldon figure of a cat, £31; a Ralph Wood figure of Venus, £34; a fine salt glaze agate figure of a cat, £42; a pair of Ralph Wood figures of Neptune and Venus, green and manganese robes, £75; a Lowdin's Bristol bowl, painted oriental river scenes and figures, £16 10s.; a Liverpool octagonal coffee pot marked with four simulated Chinese characters, £30; a pair of Plymouth canary yellow butter coolers and covers, £62; a Chelsea coffee pot and cover of lobed octafoil silver form, triangle mark incised circa 1745, £100; a Bow figure of Summer, mark incised, anchor and dagger, £26; a Chelsea figure of a boy seated, playing a flute, red anchor mark, £42; a Meissen porcelain mantel clock painted by *Herold*, with chinoiserie, circa 1727, £95; a Sheraton satinwood bracket clock, by *John Grant*, London, £50; an early eighteenth-century travelling clock, of very small size, by *Daniel Delander*, London, £95; a late seventeenth-century bracket clock by *Joseph Knibb*, London, £92; a chiming hanging clock, by *N. Vallin*, dated 1598, £85; an eighteenth-century mahogany bracket clock, by *Colley and Priest*, Fleet Street, London, £44; an eighteenth-century Indian arm-chair, modelled on the European design, veneered with ebony and inlaid in etched ivory, £50; a set of ten painted Hepplewhite arm-chairs in beech, shield backs, seats covered with eighteenth-century needlework, £390; a marble statuette of a Vestal Virgin, by *Jean-Antoine Houdon* (1741-1828) signed, £430.

On May 31st Christie's offered the Gothic tapestry woven with a scene from "The Great History of Troy," which had been sent to London by Mr. Edson Bradley, of Newport, Rhode Island. This splendid panel aroused a very real enthusiasm among the audience, and after some spirited bidding it changed ownership at £3,465. Other prices on the same afternoon were: a pair of Chelsea figures of a girl and youth, £24 3s.; a pair of Chelsea candlesticks, £25 4s.; a pair of Bow figures of a lady and gentleman, £31 10s.; a Worcester jug, painted with exotic birds in colours, £25 4s.; a Chinese porcelain *Famille Verte* group of Fu Hsing the God of Happiness—*K'ang Hsi*, £241 10s.; a Sèvres jug and cover, painted Cupids, £46 4s.; a set of six Queen Anne chairs, moulded cabriole legs carved on the knees, £168; a William and Mary small long-case clock, by *Johannes Blundell*, Greenwich, £75 12s.; a George II gilt gesso table, £95 15s.; a Sheraton satinwood semi-circular commode, £304 10s.;

an Adam side table, gilt, £110 5s.; a pair of Louis XV vases and covers of metal, painted in colours with two oval panels of scenes after Chardin, £73 10s.; a pair of French white marble figures of nymphs—after Falconet, £120 15s.; a Louis XV marquetry commode, £199 10s.; a Louis XV marquetry *bonheur-du-jour* ornamented with ormolu mounts and having a shelf below—stamped R.V.L.C. (*Roger Van der Cruse, dit La Croix*), £262 10s.

At a sale of porcelain and pottery held at Puttick and Simpson's, a punch bowl enamelled with Flowers of the Seasons, *K'ang-hsi*, brought 72 gns.; a pair of octagonal dishes, enamelled with bowls of fruit, peony branches and emblems, *Ch'ien-lung*, 38 gns.; a seated figure of a duck, painted and enamelled, *Ch'ien-lung*, 40 gns.; a pair of figures of ducks, enamelled in pink and blue, *Ch'ien-lung*, 80 gns.; a circular dish, enamelled flowering plants,



A LOUIS XV BONHEUR-DU-JOUR STAMPED R.V.L.C. (ROGER VAN DER CRUSE, DIT LA CROIX) SOLD FOR £262 10s. AT CHRISTIE'S

55 gns.; a Ralph Wood group of a shepherd and shepherdess, 21 gns.; a slip ware dish by *Thomas Toft*, with the initials C.R. (for Charles II), 46 gns. A wine glass, bowl engraved with a carnation spray, stem with coloured twist, 19 gns.; a Waterford boat-shape basket, cut with stars in trellis panels, £19; another, cut with bands of husk ornament, 19 gns.

During May, Dowell's, of Edinburgh, offered the contents of Smeaton Hepburn, East Linton, East Lothian, when a Sheraton mahogany shaped-fronted sideboard was sold for £60 18s.; pair of Sheraton mahogany vase-shaped water cisterns, £52 10s.; a set of nine shield back chairs, £103 19s.; set of six Chippendale mahogany chairs, vase shaped splats, £50 8s.; Chippendale mahogany drawing table, £26 5s.; Hepplewhite mahogany breakfront bookcase, £115 10s.; a Scottish oak settle with box seat, £20; six Chippendale mahogany chairs, oaken splats, square chamfered legs, £47 5s.; Sheraton mahogany breakfront bookcase, £152 5s.; set of twelve painted arm-chairs, triple interlaced backs pierced and painted in colours with the Prince of Wales' Feathers on a black ground, £378.

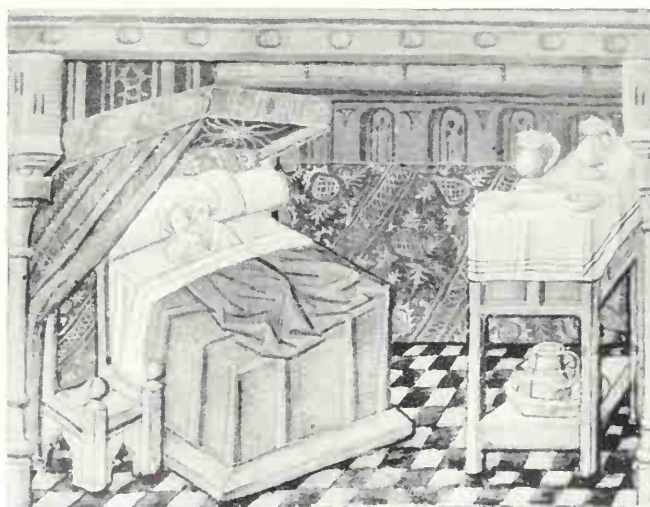
PICTURES, DRAWINGS AND PRINTS

SINCE our last issue there has been unusual activity in this section, and several important collections have been dispersed, the total realised at Christie's for the Hirsch pictures alone amounting to £61,503 4s. 6d., with ten from the collection of the late Henry Hirsch. The principal items at the Hirsch sale were: Engravings: *Duchess of Devonshire*, after Gainsborough, by W. W. Barney, £294; *Miss Farren*, after Sir T. Lawrence, by F. Bartolozzi, £157 10s. Etchings and Woodcuts by Dürer: *The Virgin upon the Crescent*, £39 18s.; *The Virgin with the Monkey*, £120 15s.; *Hercules*, £27 6s.; *Melancholia*, £178 10s.; *The Dream*, £31 10s.; *Three Talking Peasants*, £48 6s.; *The Little Horse*, £42; *The Life of the Holy Virgin*:

Joachim and Anne under the Golden Gate, £39 18s. Etchings by Whistler: *The Beggars*, £84; *Doorway and Vine*, £44 2s. *The Bridge*, £68 5s.; *Upright Venice*, £113 10s.; *The Balcony*, £199 10s.; *The Rialto*, £105; all signed with the butterfly in pencil. *The Madonna and Child with Saints*—

triptych on vellum by Cornelia Cnoop, £420; *Portrait of Matthäus Schwarz*, by Christoph Amberger, £1,575; *Portrait of Barbara, Wife of Matthäus Schwarz*, Christoph Amberger, £1,575; *The Nativity* Lucas Cranach, £26 10s.; *Portrait of Ulrich von Hynsberg*, aged 31 Conrad Faber, £504; *Portrait of Elizabeth Breun*, aged 22, *Wife of Ulrich von Hynsberg* Conrad Faber, £57 10s.; *Portrait of Madame Francesca Le Brun (née Danzi)*, by Gainsborough, £1,155; Gainsborough's Show-box, with twelve landscapes and river scenes painted on glass, £1,207 10s. *Adam and Eve* Hugo Van der Goes, £819; *The Smoker*, Frans Hals, £1,732 10s.; *Portrait of Lady Gordon*, Hoppner, £525; *Portrait of Miss Clements*, Lawrence, £892 10s.; *Portrait of Anne de Pisseleu*, Corneille de Lyon, £892 10s.; *Portrait of a Divine*, Mabuse (Jan Gossaert), £399; *Portrait of Canon Jean de Carondelet*, Mabuse, £3,150; *Portrait of Charles Brandon, Duke of Suffolk*, Mabuse, £892 10s.; *Portrait of a Lady (said to be Mary de Guise)*, Sir Antonio Mor, £982 10s.; *Children Bird's-nesting*, George Morland, £2,940; *Juvenile Navigators*, George Morland, £2,835; *Portrait of Lieut.-Colonel Morrison*,

Raeburn, £4,620; *Portrait of Mrs. Duff (née Mary Morrison)*, Raeburn, £787 10s.; *Portrait of a Gentleman*, Raeburn, £609; *Portrait of an Old Man*, Rembrandt, £787 10s.; *Portrait of Alexander, Lord Loughborough*, Reynolds, £735; *Portrait of the Hon. Gertrude Roper*, afterwards Baroness Dacre, Reynolds, £945; *Portrait of Constantine, First Lord Mulgrave*, Reynolds, £966; *Portrait of Mrs. Thomas Raikes*, Romney, £4,935; *Portrait of a Boy (said to be the young Raphael)*, Giovanni Santi, £1,995; *Portraits of the Allen Brothers*, Raeburn, £11,025; *The Twelfth Night Feast*, Jan Steen, £2,625.



TWO OF THE SIXTY-FIVE PAINTED MINIATURES, EACH MEASURING 3 IN. BY 4½ IN., FROM THE ROMAN SCHOOL, (CIRCA 1475), WHICH REALIZED £1,300 AT SOTHEBY'S

THE B.A.D.A. BANQUET

THE British Antique Dealers' Association held their Annual Banquet on May 31st, at the Hotel Victoria, London. The President of the Association, Mr. Frank Surgy, occupied the chair, and optimism was noticeable in all the speeches. Mr. Cecil F. Turner, in proposing the toast "Our Guests," referred to the number of distinguished guests present, the principal of whom was Sir William Llewellyn, the President of the Royal Academy. During the time of Sir William's Presidency, he remarked, the public have had the inestimable advantage of studying, in a series of wonderful exhibitions at Burlington House, and that there is on foot a project to hold, next year, a great display of British Art in Industry.

In his reply on behalf of "The Guests," Sir William recalled the generosity of the members of the B.A.D.A. in contributing from their own funds, during a time of severe stringency in the antique trade, a sum of money to the Artists' General Benevolent Fund. As a member of the Committee of the National Arts Collection Fund, the President said he was well aware how, on many occasions, both individually and collectively, dealers have helped the Fund to acquire cherished things for the nation and for municipalities, even at times to their own disadvantage. Sir William spoke of the absolute indispensability of the Antique Dealers' Association in the great art activity in all countries. The proper exchange and placing of works of art could not take place without the dealers' help. No wise collector could risk spending his wealth on works of art without taking into his confidence men whose knowledge and experience are unquestionable, and whose honesty in dealing is unimpeachable. The Association is the safeguard of its own reputation as well as a protection to the public with which it transacts business.

Mr. Frank Surgy, in responding to the toast to the British Antique Dealers' Association, referred to the note of optimism struck by Sir William Llewellyn, and he added: "I should like to mention a few bull points for optimism apart from rising markets and falling income tax. Our auction room sale friends will agree that our market is rising, and most collectors and investors like to buy, and are well advised to buy, works of art and antiques on a rising market. One of our great patrons, Sir William Burrell, who is present to-night, considers we have reasonable ground for optimism. He advised me recently to prepare for better times, and I have always found his advice to be very sound."

Mr. Livingstone Bailey, who deputised for Mr. F. J. Parsons, owing to the latter's illness, presented the retiring President with a copy of the medal of the Association, the customary gift of Mr. Parsons.

The guests and members included: Mr. M. G. Adams-Acton, Mr. J. Agelasto, Mr. Colin Agnew, Lt.-Comdr. Ascherson and guest, Mr. and Mrs. T. Livingstone Bailey, Mr. Bennett, Mr. and Mrs. Philip Blairman, Mr. and Mrs. Walter Blairman, Mr. and Mrs. C. G. Blaxter, Mr. Edgar

E. Bluett, Miss Boyce, Mrs. Branthwaite, Mr. Oliver Bray, Miss Browse, Mr. J. H. Burden, Sir William Burrell, Mr. and Mrs. C. Carr, Mr. and Mrs. H. Clifford-Smith, Mr. and Mrs. J. P. Corkill, *The Daily Telegraph*, Mr. and Mrs. H. V. Davidson, Mr. and Mrs. Harold Davis, Mr. Reginald Davis, Mr. E. Dawson, Mr. G. de Pinna, Mr. Henry G. Dowling, The Rt. Hon. Lord Duveen, Mr. and Mrs. Edgar, Mr. and Mrs. Harry Freeman, Mr. Louis Gautier, Mr. L. Gordon-Stables, Miss Joan Gosling, Mr. and Mrs. W. A. Gosling, Miss Green, Mr. and Mrs. Danton Guerault, Mr. T. Leman Hare, Miss Barbara Harris, Miss E. Harris, Mr. Maurice Harris, Mr. Moss Harris, Mr. Sidney S. Harris and guest, Mrs. Sidney S. Harris, Mr. and Mrs. Tomas Harris, Mr. G. D. Hobson, M.V.O., Mr. and Mrs. C. W. Holmes, Mr. Jack Holmes, Miss Violet Holmes, Mr. Geoffrey Horsman, Miss Howes, Mrs. Howson, Mr. and Mrs. Hoyer-Millar, Mr. and Mrs. John Hunt, Miss Humberstone, Miss Hubbard, Mr. E. Hudson, Mr. Judkyn, Mr. and Mrs. Wm. King, Capt. R. Leckie, Mr. and Mrs. H. M. Lee, Junr., Mr. Edward Lehman, Mr. and Mrs. Alex. G. Lewis, Sir William Llewellyn, K.C.V.O., P.R.A., Miss Lowes, The Hon. Mrs. G. R. MacKay, Sir Eric Maclagan, C.B.E., F.S.A., Mr. Francis Mallett, Miss Manasseh, Mr. Terence McKenna, Mr. Monger, Mr. and Mrs. F. Moos, Mr. and Mrs. Sydney L. Moss, Mr. H. J. Nash, Mr. Bertie Neale, Mr. Martin S. Norton, Mr. Richard M. Norton, Mr. Arthur Oswald, Mr. and Mrs. S. H. Owen, Mr. and Mrs. Claude Partridge, Mr. and Mrs. Frank Partridge, Mr. Leonard Partridge, Mr. and Mrs. J. Bernard Perret, Mr. L. C. Robinson, Mr. G. Russell-Hay, Miss Sawyer, Mrs. Charles J. Sawyer, Mr. J. E. S. Sawyer, Mr. Michael Sevier, Mr. Peter Sparks, Mr. Frank Stoner, Mr. and Mrs. Malcolm Stoner, Mr. and Mrs. Frank Surgy, Mr. Sutcliffe, Mr. and Mrs. J. Rochelle Thomas, *The Times*, Mr. and Mrs. Roy E. Trouncer, Mr. Cecil F. Turner, Mrs. Cecil F. Turner, Mrs. van Koert, Miss Dorothy Vicaji, Mr. Richard Vick, Major F. W. Warre, O.B.E., M.C., Capt. and Mrs. Victor A. Watson, Mr. Wm. W. Watts, F.S.A., Mr. Edward Wenham, Capt. and Mrs. D. N. Whitaker, Mrs. Frances Whitaker, Mr. Temple Williams, Sir Robert Witt, C.B.E., F.S.A., Mr. and Mrs. J. J. Wolff, Mr. and Mrs. S. W. Wolsey, Mr. G. L. Worlock.

At the *Annual General Meeting*, held at Willis' Rooms, on May 30th, the following officers were elected for 1934-1935: *President*: Mr. Charles William Holmes. *Vice-Presidents*: Mr. W. Drummond Popley, Mr. Malcolm Stoner, Sir Algernon Tudor-Craig. *Hon. Treasurer*: Mr. Harry R. Hancock. *New Members of the Council* elected in place of retiring members are: Mr. Saville Bell (Newcastle-on-Tyne), Mr. Philip Blairman (London), Mr. Arthur Churchill (London), Mr. Cosman J. Citron (London), Mr. Sidney S. Harris (London), Mr. Lionel J. Levi (London), Mr. George Neilson (Edinburgh), Mr. Richard M. Norton (London), Mr. Cecil F. Turner (London), Mr. Victor A. Watson (London), Mr. Samuel W. Wolsey.

STAMP PRINTERS' ERRORS

By DOUGLAS ARMSTRONG



No. I—SWAN PRINTED THE WRONG WAY UP

finds its way into circulation and so becomes an object of philatelic curiosity and much covetability.

In the early stamp-issuing days, when the vast majority of stamps were printed in single colours and at one operation, misprints were almost unknown, and such variations as did occur were intentionally created, as, for example, the *tête-bêche* varieties of the first French issues, wherein a certain number of clichés in each plate were deliberately inverted by the printer as a form of control.

For the earliest and most classic example of a stamp printer's error we must turn to the 1854 series of the colony of Western Australia. To provide stamps of higher denomination the Government printer at Perth took transfers of the famous Black Swan emblem from the engraved plate of the 1d. value sent out from London and adapted them to borders of his own design in the preparation of lithographic stones from which to print off 4d. and 1s. stamps to meet the public demand. In the case of the 4d. label, one of the frames was inadvertently transferred upside-down in relation to the Swan centre, but this passed unobserved until after a number of sheets had already been sold over the post-office counter. Thus the famous misprint known to philatelists as the "Inverted Swan" (No. i.), or more correctly speaking "Inverted frame" variety came into being. No more than ten examples are known to exist, all used, and some years ago one of the finest sold for £1,000. Since then, however, for some inexplicable reason the error has slumped heavily, so that the last copy sold in the London market realised only about one-third of that record figure.

With the introduction of bi-colour printing for postage stamps came a corresponding increase in the margin of error for stamp printers, and it is in stamps produced by two processes that the greater number of errors are found. Contemporary with the West Australian "invert" was another celebrated stamp error of a similar character and also a local product, namely, the 4 annas stamp of British India printed in red and blue with the head of Queen Victoria topsy-turvy (No. ii.). Here again only about ten, or at the most a dozen copies are believed to exist, all of them used and with a single exception "cut to shape." Although valued by the catalogue at £250, an average specimen seldom realizes half that sum. The solitary

"cut square" example, on the other hand, is easily worth £1,000, and possibly more.

Among the postage stamps of the British Empire, printers' errors are less frequently met with than in any other group of issues, due to the very stringent precautions that are taken to prevent anything in the way of "printer's waste" from getting into circulation. For this reason they are held in higher esteem by collectors than those of, say, the French Colonies or some of the Latin-American States.

An unusual and very interesting colonial stamp error which realized a hundred guineas in a London auction room a few weeks ago is that known as the "missing Virgin" (No. iii.), consisting of the 1s. stamp of the Virgin Islands (series 1867-68), printed at two operations, from which the figure of the Madonna is omitted and only the cleared space shown in the centre of the design. The precise status of this variety has never been satisfactorily

established, but from the fact that all the known examples are unused some authorities are inclined to the opinion that they are proof impressions which have found their way on the market.

When a stamp is printed at two operations in one and the same colour it is easy to see how it is possible not only for the printer to make a mistake, but also for it to escape the eagle eyes of the scrutineers. It so happened in the case of the 1s. pictorial stamp of the island of Jamaica (1920), when a single sheet of sixty copies was issued to an up-country post office showing the central vignette of a statue of Queen Victoria upside-down. A local philatelist managed to

secure about forty of these errors, and one of them was sold recently for £220, being one of the rarest varieties in the twentieth-century issues of the British Empire.

Considering the smallness of the picture it is scarcely surprising that the only known copy of the 4d. New Zealand of 1898 having the centre inverted should have remained undiscovered for close upon forty years. A country farmer who had been induced to take up stamp collecting as a hobby was looking over some old letters received from his brother in New Zealand when he came upon a stamp which appeared to him abnormal. On showing it to a more experienced philatelist it was passed as an authentic "error," and eventually sold at auction for the modest price of £62.

Another instance of a misprint in a British Colonial stamp that was undetected for some time is the 8 cents value of North Borneo, adapted for use as a Postage Due stamp in the dependency of Labuan, of which a single sheet was sold with the vignette of a Malayan pirate proa-inverted.



No. II.—THE QUEEN'S HEAD INVERTED



No. III.—CALLED THE MISSING VIRGIN

HERALDRY CONDUCTED BY CHARLES R. BEARD

ARMS ON CAP—NEW YORK

THE sinister coat of arms embossed upon the frontal plate is that of the Counts Zanardi of Venice—*quarterly, 1st and 4th, or, a bird proper within two wings in lure argent; 2nd and 3rd, gules, a man-arms armed cap-a-pe, holding in his dexter hand a tilt-spear proper and in his sinister hand a rose argent leaved vert.* Renesse reverses the positions of the *spear* and *rose* in the 2nd quarter, and states that the visor should be lowered. The *bird* is turned round following the usual continental practice. The dexter coat has so far proved unidentifiable. The *pale* (probably *gules*) is charged with *two keys argent and or in saltire* surmounted by the *Pavillon de l'Église* (the Papal umbrella). This augmentation in one form or another was borne by several well-known families. It was granted to the Barberini, the Estensi and the Farnese, Dukes of Parma; but the coat shown is not recorded by Renesse. The coat that most closely resembles it is that of Farnese, who sometimes bore the *pale* over a field charged with *fleurs-de-lys*. It was also assumed by families of which members had occupied the chair of St. Peter. The field of this escutcheon does not correspond to the known arms of any Pope unless it be intended for the *lozengy azure and argent* of Allucingola, the name of the family of Pope Lucius III. (1181–1185).

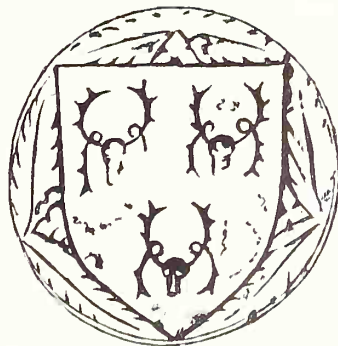


ARMS OF THE COUNTS ZANARDI

THOMAS PULESTON"—LONDON, W.

THO^S PULESTON of Emrall Flintshire Esq^r was the son of Sir Roger Puleston (d. 1697), who was knighted by King Charles II. at Whitehall on November 24th, 1680, and his wife Martha, daughter of Sir William Wyder. His grandfather was Roger Puleston (d. 1667), Sheriff of Denbigh in 1664, who married the daughter of Sir Thomas Mostyn of Mostyn, co. Flint.

Thomas Puleston died without issue in 1734, leaving Emrall to the representative of the younger branch of the family, John Puleston of Pickhill, co. Denbigh, who married Thomas's widow. A second Thomas Puleston, member of another cadet branch of the family, was a London linen-draper living in 1634. He married Martha daughter of John Woughty, Alderman of Bristol, by whom he had a son Thomas aged three in 1634. Judged by the general fashion of the dog collar on which this name appears I should say that it was made about 1710–1720.



THE ARMS OF BOWETT

ARMS ON COPPER PLAQUE—LONDON, W.

THE arms on this copper belt or harness mount of the late fourteenth or early fifteenth century are—*three reindeer's heads caboshed sable*. It is possible to detect here and there slight traces of silvering, and there can be no doubt that the arms are those of Bowet or Bowett—for Henry Bowett (d. 1423), Bishop of Bath and Wells and later Archbishop of York. The same arms similarly handled appear many times in the stained-glass windows of York Minster. The fact of its recovery from the river bed at the mouth of the Fleet Ditch offers no hint as to the circumstance of its loss, though at one time Bowett was a constant resident in London. He was a staunch supporter of Henry Bolingbroke, and after the latter came to the throne as

Henry IV., Bowett was rewarded with many posts of responsibility and a London prebend.

ARMS AND PORTRAIT ON BRONZE BOX—LONDON, W.

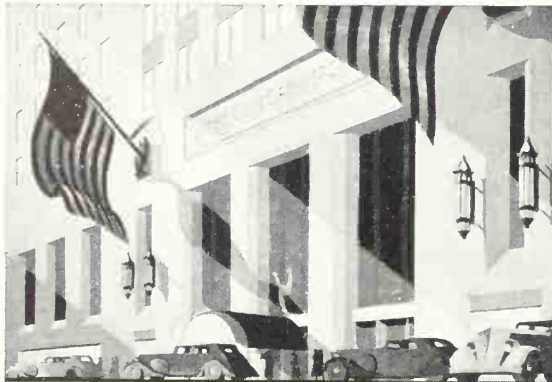
THE arms are—*Quarterly of grand quarters: 1st and 4th grand quarters, 1st azure billety or, a lion or (for NASSAU); 2nd or, a lion gules (for KATZENELNBOKEN); 3rd gules, a fess argent (for VIANDEN); 4th gules, two leopards or (for DIETZ), over all an escutcheon sable, a fess argent (for the Margravate of VERE-VLISSINGEN); 2nd and 3rd grand quarters: 1st and 4th, gules, a bend or (for CHALONS); 2nd and 3rd or, a bugle-horn azure stringed gules (for ORANGE), over all an escutcheon apparently intended for the or and azure of GENEVA. Over the grand quarters an escutcheon of SAXONY in place of the more usual gules, a fess embattled argent (for GUELDERN).* Round the shield is the Garter.

These are the arms of Maurice of Nassau, Prince of Orange (1567–1625), Stadtholder of the Netherlands, second son of William the Silent and his wife Anne of Saxony. Prince Maurice was created Knight of the Garter on December 19th, 1612.

The top and bottom of this box are formed of the two halves of a medal probably by Abraham Riese, a medallist in the service of the Saxon Court between 1592 and 1625. I have never seen an original specimen of the medal, but it appears to be a late version of his well-known medallion cut in 1619.

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WILLY LOTT'S HOUSE : FROM THE OIL
SKETCH BY JOHN CONSTABLE, R.A. THE
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KIND PERMISSION OF THE TRUSTEES

CONSTABLE OR CÉZANNE AN EXAMINATION

By H. GRANVILLE FELL

"**T**HERE is room enough for a natural painter." Constable wrote these words in a letter to his friend John Dunthorne a hundred and thirty-two years ago. "Fashion always had," he proceeded, "and will have its day; but truth in all things only will last, and can only have just claim on posterity."

As time passes, the name of John Constable shines with increasing lustre. Painted canvas cannot in the end resist the universal devourer; yet the fame of this great landscapist is imperishable. And it is fortunate for future generations that the art of reproduction daily approaches perfection. Though greater justice has been done to Constable in recent years, and his position as a pioneer of Impressionism has at length been conceded to him, something yet stands to his credit that has been overlooked.

It has been common enough to attribute to Cézanne, partly on the strength of his own assertions, that he was the inventor of a new principle in art.* His

* "I am the primitive of the way I have discovered."—CÉZANNE.

avowed aim was to reconcile the tenets of the Impressionists with the solidity and extension into depth of the old masters. "What is wanted is to do Poussin over again from nature." And in his modesty he confessed that he had failed. The theme, however, has been taken up and enlarged upon by modern writers, who in their blind enthusiasm for Cézanne have disregarded the fact that Constable discovered this principle and put it into practice at least fifty years before it could have occurred to Cézanne. Constable effected a

union between the fleeting and evanescent appearance of colour and shifting light and the architectural stability of solid objects, without distortion, and without any balderdash about "spheres, cones and cylinders"; an utterance which, by over-emphasis and parrot-like repetition, led half the world up the blind alley of cubism for thirty years. And the reason his ideal escaped Cézanne, for all his heroic pertinacity, is that he was purely a still-life painter and totally incapable of catching the spirit and the aspect of the



No. 1.—LANDSCAPE STUDY. A WATER-COLOUR NOTE BY JOHN CONSTABLE, R.A.

passing hour. In both spheres Constable succeeded.

It is not pretended that Constable pursued his analysis of colour in shadow in the pseudo-scientific temper of the Impressionists, or that he deliberately theorized about the solar spectrum. His shadows were not invariably free from the prevailing bituminous tint of his period, but from the evidence of our eyes, he certainly did give authentic impressions of the interfusion of colour, of sunshine upon dewy fields, of momentarily changing skies and of the fleeting appearances of things under moving light. Though early ad-

rainbows—often double rainbows—they seem to kindle and fade before our eyes. And as regards such qualities as strength and depth of tone Constable habitually referred in his conversation and in his letters to "chiaroscuro, the soul and medium of art."

Never was there a more natural painter, nor one less addicted to literary jargon or to worrying about what other painters were doing. He kept his weather eye on the landscape as a player keeps his eye on the ball, and would not be diverted from his aim. As early as 1792, when he

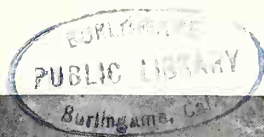


No. II.—OLD HOUSES AT HARNHAM. SKETCH IN WATER-COLOUR SHOWING FREE USE OF KNIFE : JOHN CONSTABLE, R.A.

jured by Benjamin West to "remember that light and shade never stand still," the clear-eyed miller was the last to stand in need of such an injunction. Certain it is that he never forgot it. On the other hand with Cézanne *everything* stands still. Whilst Cézanne constantly referred to the museum, Constable would say, "When I sit down to make a sketch from nature the first thing I try to do is to forget that I have ever seen a picture." And Constable's brother Abram remarked, "When I look at a mill painted by John, I see that it will go round." Not so in the case of Cézanne, the painter of *nature morte*. If one looks at Constable's studies of such evanescent appearances as

was but sixteen years old, he would speak of the *natural history* of the skies, and he has described in words as eloquent as his brush the appearance and behaviour of the clouds and the effect of weather.

Cézanne has his meed of credit. The Impressionists cleared and washed the eyes of painter and public alike so thoroughly that never again shall we look upon a shadow as an indeterminate mass in varying degrees of brown or black. The normal eye to-day is sensitive to nuances of colour hitherto unsuspected, and of the analysis of shadow colour there is no evidence in early painting. Undoubtedly a revolution was effected by the Impressionists, but it was Constable to



Englishman to whom they looked for inspiration. "*Constable, le père de notre école de paysage*" was the honest confession of Delacroix.

It is to the studies and sketches one from Nature that we turn to get the measure of Constable's real greatness. He is the supreme sketcher. Sensational as was the appearance of his finished *Hay Wain* at the *Salon* of 1824, one is tempted to wonder what would have been the effect upon the Frenchmen had Constable sent up for exhibition the six-foot study for it, painted directly in the face of Nature—and with it the companion study, that for *The Leaping Horse*.^{*} To live, even the stubborn miller was forced to make concessions to the public taste in his works elaborated for exhibition. He said of his large *Cornfield*† of 1826: "I



No. IV.—STUDY OF SKY AND TREES : SKETCH IN OIL BY JOHN CONSTABLE, R.A.

Both in the Victoria and Albert Museum, National Gallery.



No. III.—A RUSTIC BUILDING : SKETCH IN OIL BY JOHN CONSTABLE R.A.

do hope to sell this picture, as it has certainly got a little more eye-salve than I usually condescend to give them."

Yet it is surprising that there is so little of compromise in them, and there certainly was not enough to satisfy his contemporaries. To the end complaints were heard of Constable's roughnesses, and of his disconcerting spots and specks of white—those effects upon wet or burnished leaves, reflecting the light of heaven which he was the first to register, and which have been adopted by all landscape painters since—another example of the gradual eye-opening processes to a phenomenon with which we are all now familiar. But his Nature studies, not his attempts at picture-making, show how resolutely he was bent upon learning all that was possible about Nature's ways and her true appearances. Most virile and most independent of landscapists, as an artist he was in complete isolation. His massive cloud effects surcharged with imminent rain were often a subject of jest among his fellow Academicians. "I daily feel the honour," he wrote in one of his letters, "of having found an original style, and independent of him who would be lord over all—I mean Turner. I believe it would be diffi-



NO. V - STUDY OF TREE STEMS IN EVENING LIGHT - A SKETCH IN OIL BY JOHN CONSTABLE, R.A.

cult to say that there is a bit of landscape now done that does not emanate from that source."

In Constable's lifetime so little esteemed was he by his countrymen that had not he and his wife inherited not inconsiderable legacies, like poor Richard Wilson, he (and his family, for which he showed such remarkable affection) could barely have escaped starvation. Not until he was twenty-five was one of his landscapes accepted for exhibition at the Royal Academy. For ten years more he laboured in comparative obscurity. But bravery and battle were in the air in those days, and Constable never lost faith. Though tardily elected an Academician—and Lawrence curtly informed him that he was lucky to be promoted before several of the historical painters—his patrons were few. Beyond a few staunch friends, the principal of whom was Archdeacon Fisher, his merits were unacknowledged. The publication of the fine series of mezzotint plates of *English Landscape Scenery* was financially a complete failure. The greatest triumph of his life was his recognition by the Salon jury of 1824, when, as a result of the exhibition of his three pictures at the Louvre, he was awarded

a gold medal by the King of France. With his Paris dealer he quarrelled, and his connexion in that country ceased.

After his death Leslie tells us in his valuable *Memoirs*: "The two great six-foot canvases done from nature, *The Hay Wain* and *The Leaping Horse*, in spite of a goodly assemblage of dealer and others at the sale [at Foster's] no bid above five pounds was received for them." Yet strangely enough forgeries abound. These should not be difficult to detect. The same biographer informs us that "in order to manufacture an authentic Constable, it was only needful to load

so many square feet of old canvas with unmeaning dabs of paint, clumsily laid on with a small trowel." But he also uttered this truth—an warning. The dashes of colour from Constable's knife have the look of gems, and the more they are magnified the more beautiful they appear.

Constable's final version of *Waterloo Bridge*, a symphonic arrangement in scarlet and silver and one of the most daring conceptions in the whole range of landscape art, was the outcome of a sketch made during the ceremony of opening by George IV.* This picture cost him endless trouble, having been altered and repainted continually over a period of eight years. When it was exhibited in 1832, it was roundly condemned except by the sympathetic and understanding Peter de Wint, who offered him a silver palette-knife in exchange for the one which he had used in painting it. This fine picture has a pathetic interest for Londoners at the present moment of farewell and demolition of Rennie's masterpiece. There are several studies for it and smaller versions extant

* On June 18th (Waterloo Anniversary), 1817.

† Of his *Waterloo Bridge*, the effect was so dazzling, in the glitter of the sun on the waters, and the brilliancy of the scar-

Nor did Constable's famous *Leaping Horse*, now in the Council Room of the Royal Academy, win approval in his lifetime; both this and the fine *Salisbury Cathedral from the Meadows* failing to find purchasers. And contemporary criticism in his favour was as rare as in the case of Cézanne.

The studies here reproduced, from the incomparable collection in the Victoria and Albert Museum, illustrate clearly enough Constable's conception of the dual aspect of natural phenomena and his success in interpreting it, the credit for the discovery of which has been so recently ascribed to Cézanne. The fleeting effects of storm and sunshine, of wind rippling the wheatfields, of dew upon the leaves and grass, are united in Constable's art with perfect apprehension of solid form and with an almost infallible sense of pictorial composition. He never fumbles or loses his grip upon his subject. No breath of heaven ever passes through Cézanne's airless landscapes: their stillness is atoned for in some degree by a certain charm and translucence of colour, but the very cloisons of paint with which he encloses his colour areas preclude all sense of movement. Whilst Constable's streams and meadows lie flat in perfect recession, Cézanne's often stand up like the waters of the Red Sea.

If we seek realism in expression of solid form, it has never been presented more convincingly than in Constable's *Study of the Bole of an Elm Tree* (No. vi.), whilst we find the same qualities of volume and density (words so hackneyed in modern art criticism that I am ashamed to use them) combined with momentariness of effect in the *Study of Tree Stems, Evening* (No. v.), from behind which the sun literally pours in a golden flood over the grass. Constable's tree-drawing never leaves us in doubt as to the nature of the tree. In the Victoria and Albert collection (not at present on exhibition) are a number of large tree studies in lead pencil wrought with masterly ease and yet with scrupulous fidelity to detail. Elms, oaks and his favourite ash trees are differentiated with the knowledge of a botanist; the splendour of their

forms being developed to the utmost degree through the unerring vision of the artist. "He would admire a fine tree," says Leslie, "with an ecstasy of delight—just as he would pick up in his arms a beautiful child that attracted him." Notwithstanding the assertion of Ruskin, who complained that he had "never seen any work of his in which there were any signs of his being able to draw," so impressive is Constable's drawing that of a group of fir trees which he did at Hampstead Heath, Blake said, "Why, this is not drawing but *inspiration*." To which Constable replied, "I never knew it before. I meant it for drawing."

As instances of his conscientiousness and of his scientific methods of study in the matter of skies and of weather phenomena we reproduce two of his water-colour impressions of cloud effects (Nos. vii. and viii.), on the backs of which the artist has recorded, beside the date, the hour of



NO. VI.—STUDY OF THE BOLE OF AN ELM TREE : BY JOHN CONSTABLE, R.A.

niforms, the flags and crimson hangings of the State barges that a dealer into whose possession it came a year after his death, he are told, toned it down with shoe-blackening.



NO. VII.—CLOUDS: WATER-COLOUR, INSCRIBED ON THE BACK, "ABOUT 11—NOON. SPR 15, 1830. WIND W." AN EXAMPLE OF CONSTABLE'S SCIENTIFIC NOTATION OF ATMOSPHERIC PHENOMENA

In our first illustration, *Landscape*, may be seen, in its spontaneous and expressive brushwork, the source of much of Mr. Wilson Steer's inspired handling of water-colour. *Old House at Harnham* (No. ii.) is water-colour in the "blottesque" manner, something of an innovation in Constable's time. In this sketch the knife has been freely used to obtain reflections and effects of light similar to the "spotting" he was wont to practise in his oil painting—as in the *Study of Sky and Trees* (No. iv.). The *Rustic Building* (No. iii.) is full of life and movement. Of all sketches done directly from Nature, Constable's are the most truly alive.

the day and the direction of the wind. Many studies of this class, both in oil and water-colour, are entirely featureless, being devoid of all picturesque accessories, with not a house or a tree in sight. Others are tone and colour effects on bare country downs and levels. Many also are the studies of foreground foliage, burdocks, thistles and poppies. Like Gainsborough before him, he was in the habit of collecting fragments of the soil, pieces of bark covered with lichen, pebbles, well-marked feathers, branches of trees—anything that might remind him of the particular colour of the district he happened to be painting.



NO. VIII.—SKY EFFECT WITH GATHERING CLOUDS: WATER-COLOUR, INSCRIBED ON THE BACK, "26 SEPTEMBER 1833—12 TO 1—NOON. LOOKING NORTH-EAST": BY JOHN CONSTABLE, R.A.

ANCIENT PAINTED GLASS

AT OLD HALL, HIGHGATE



By F. SYDNEY EDEN

IN this second part of the article dealing with the painted glass at Old Hall, Highgate, the comprehensive character of the collection becomes evident. As previously remarked, the numerous examples comprise figures, subject panels and heraldry, and it may be well to add that there are a few small panels in grisaille, some lightened with yellow stain, mostly of seventeenth-century date, which, though they are not specifically described, are good examples of their kind. Here it is proposed to illustrate several of the Flemish panels, others in which

French influence is noticeable and some of the heraldic shields, also a Swiss sixteenth-century secular panel.

In each window of the entrance hall there is an important Flemish panel from the Costessey collection. One, the *Visit of the Queen of Sheba to Solomon* (No. i.), depicts the Queen kneeling and presenting her gifts while Solomon answers her questions. The throne and its canopy are deep yellow glass, as, also, the King's ermine-trimmed robe, his mantle being purple. The King's head, a fine piece of drawing, stands out with good effect against the diapered green backing of the throne, an effect

improved by the purple mantle. Again, the Queen's blue sleeveless gown and her yellow tunic with ermine-bordered hanging sleeves make a pleasing contrast with the green armlet. The attendant at the throne wears a ruby jerkin, but is otherwise in grisaille, while the waiting maid with the box behind the Queen is in purple, with a cap of the same colour. The facial expressions in this picture are interesting—Solomon's smile of welcome with a suggestion of kingly pride, the Queen's rather doubtful look, the court official's

appropriate make-up and the varying expressions of the faces of the Queen's attendants.

In another, *Mary of Bethany wiping our Lord's feet with her hair after anointing them at supper* (No. ii.), our Lord is robed in violet, and His nimbus is deep yellow; three disciples are shown; for the seated figures, one on our Lord's right in yellow dress and the other on his left in pale pink, are, no doubt, meant for His host Simon the Leper and Mary's brother Lazarus. The disciple on His right hand wears a ruby tunic and blue mantle, while the tunic of the one opposite, probably Judas, is ruby and his mantle purple; the disciple in the background on the right with yellow nimbus is, we may surmise, meant for St. John. Mary of



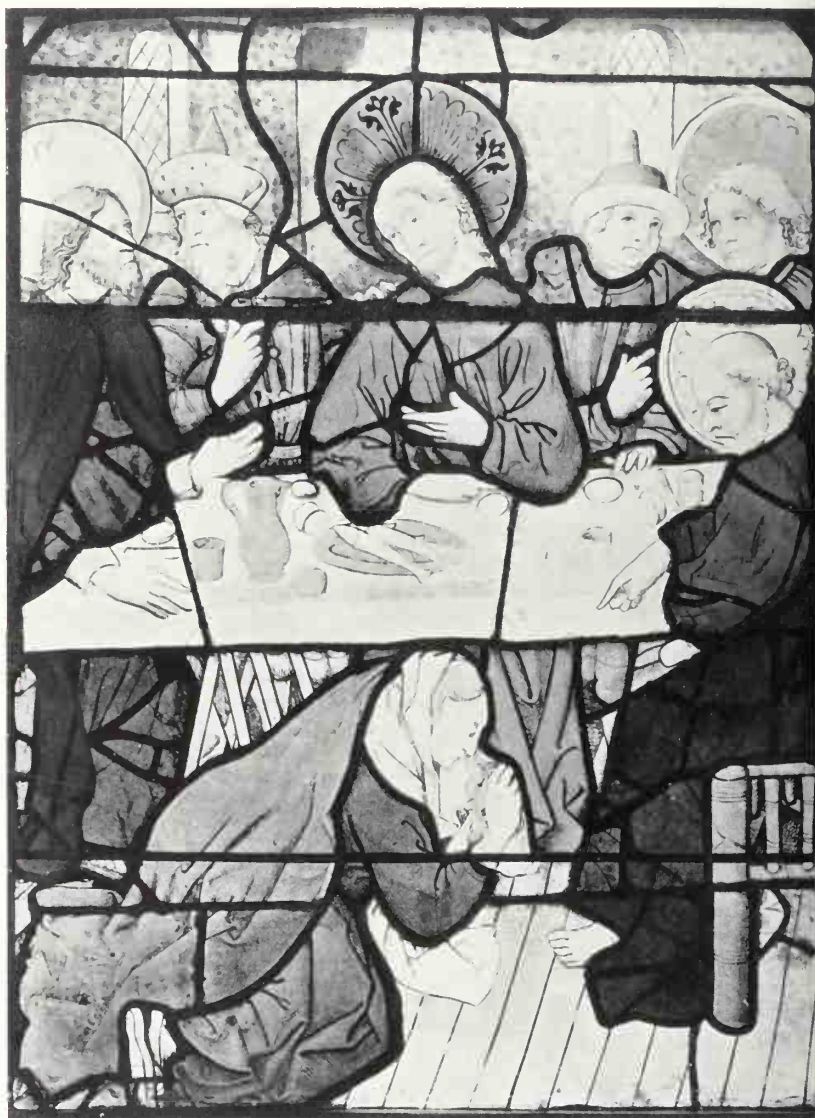
No. I.—VISIT OF THE QUEEN OF SHEBA TO SOLOMON: FLEMISH WORK, FIFTEENTH CENTURY: FORMERLY IN THE COSTESSEY COLLECTION

Bethany wears a purple tunic and yellow cloak. The question, "To what purpose is this waste?" and the consequent discussion are well expressed in the faces and attitudes of the disciples and guests.

The third of these fine panels shows the *Resurrection* (No. iii.). Our Lord wears a ruby mantle and has a yellow black-crossed nimbus; the stone rolled back from the sepulchre is pale pink, the sleeping soldier on the left wears purple sleeves, blue cap, ruby leggings and yellow boots. The sky, against which the distant buildings are seen white, is deep blue, otherwise the whole picture is white glass heightened with yellow. Only one of the soldiers set to guard the sepulchre is represented with closed eyes: the others are open-eyed but expressionless, appearing not to see the apparition of our Lord rising from the tomb—perhaps in exposition of the statement in the Gospels that the guards became as dead men.

In the *Ascension*, which is the last of this set (No. iv.), our Lady, in light blue mantle and with deep yellow nimbus, kneeling, faces the figure of St. Peter in ruby tunic and deep yellow mantle and nimbus. Behind our Lady kneels St. John in white, and beyond him, again, is a figure of a holy woman in white and with blue nimbus—probably one of the Maries—and, on the extreme left, is an apostle in red tunic and green mantle with deep yellow nimbus, while, to balance this figure, is another apostle on the extreme right in dark blue and white, with light yellow nimbus. Each of the Apostles in the background, on either side of the rock from which our Lord has ascended, is in red; unfortunately, the lower half of the head and face of the right-hand figure has gone and its place filled by fragments of drapery, pink and ruby.

As usual, in medieval stained glass, only the lower part of our Lord's ascending figure is shown



NO. II.—MARY OF BETHANY, WIPING THE FEET OF CHRIST WITH HER HAIR AFTER ANOINTING THEM: FLEMISH, FIFTEENTH CENTURY: FORMERLY IN THE COSTESSEY COLLECTION

—a narrow piece of His blue robe and white tunic and feet. The quarry background—checkered yellow and ruby—is an interesting and uncommon feature, which, taken with the intense and rapid devotion expressed in the drawing and pose of the figures, suggests French influence.

There is a similar indication of French influence in a panel, the *Judgment of Solomon* (No. v.), which is remarkable for its scarcity of colour; the whole being of white glass, with the exception of the background and sleeves of the woman on the left, which are ruby, the other woman's sleeves dark blue, and the King's tunic deep yellow. The



In Lord Rochdale's sitting-room there are two sixteenth-century roundels with shields set in ruby and blue glass arranged quarterly. The first shield contains the arms of Radford—*argent a fret and canton sable quartering* (2) *gules a bend argent cotised or.* (3) *Argent three sheldrakes sable and a chief gules* and (4) *barry of eight or and azure impaling* (1) *ermine* (for St. Ermin) *quartering* (2) *gules a goat's head erased argent armed or* and (3), *gules, a fesse argent between sixteen billets or.* The other shield bears the arms of Wilshire—*party per chevron azure and argent six crosses pátées in the upper half, with quarterings as follows:* (2) *argent, a bend gules,* (3) *or, on a chief azure three crosses pátée fitchée argent,* (4) *or, on a chief azure three lions rampant or a mullet for cadency at the fesse point* and (5) *sable, three helmets with crest wreaths and mantling, all white ornamented or.*

We come again to sixteenth-century heraldry in Lord Rochdale's bedroom—two shields without settings. The first is a Tudor-shaped shield bearing *argent on a chevron azure between three roses gules seeded or, leaved and slipped vert, three fleurs-de-lis or impaling azure a bend per dancetté argent and gules, between six escallops or* (No. vi.). This shield is entirely pot-metal, except that the escallops are indicated by yellow stain on the field, the

colour of which is rendered in blue glass of so light a tone that the yellow stain does not appear green upon it but preserves its own colour. The second shield is heater shaped, with the arms of Trinity College, Cambridge—*argent, a chevron between three roses gules, seeded or, on a chief gules a lion of England between two closed books or* (No. vii.), all pot-metal.

Two small square sixteenth-century panels, in the staircase window, are painted in grisaille only: one represents Solomon receiving the Queen of Sheba, and the other a scene in a garden. There are four Flemish roundels also in grisaille only. The subjects are a banquet with musicians

III.—THE RESURRECTION OF OUR LORD: FLEMISH, FIFTEENTH CENTURY: ANOTHER PANEL, THE MOST PART WHITE GLASS, WHICH WAS INCLUDED IN THE COSTESSEY COLLECTION

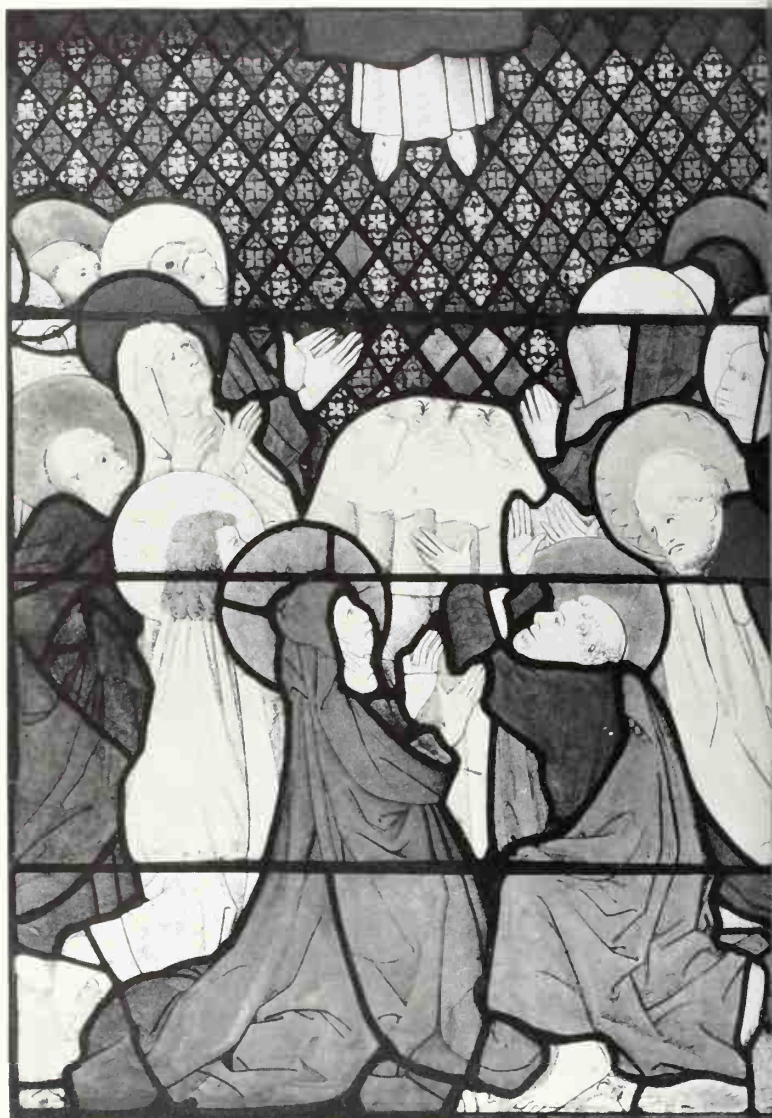
moment chosen by the painter was that when the King said, "Bring me a sword, cut the living child in two and give half to each woman." It requires a second glance to be sure which of the women is the child's mother, their facial expressions and attitudes tell the tale. She on the right proves her right to the child by her expression of fear and solicitude, while the cold and taunting face of the other woman shows her willingness that the child should be sacrificed. The approving faces of the bystanders are well rendered and, altogether, this picture tells its tale with singular skill and with unmistakable directness.

playing, probably one of a series illustrating the *Parable of the Prodigal Son*, a similar piece of the same subject; Salome with the head of St. John the Baptist before Herod and Herodias, who are seated at table, and an undetermined subject showing a nimbed figure in monk's habit, with a helmet on his head and holding a rosary, seated in conversation with officers, while, in the distance, is a castle on a hill and a procession of soldiers approaching with another helmeted monk, who is supported by two of the soldiers as if he were wounded. This may, perhaps, represent the torturing of St. Julian of Ancyra with a red-hot helmet.

Two square panels, both Flemish grisaille, represent: one, Joseph being drawn from the pit by his brethren, and the other, Joseph in prison interpreting the dreams of the chief butler and the chief baker. There is also a large panel with a half-length figure of St. Catherine, against a rich ruby background, in violet tunic and white and yellow mantle, reading a book held in her right hand and her left hand on the hilt of a sword; the Saint's crown—very deep yellow—being of an elaborate Renaissance type. This panel, the date of which is early sixteenth century, is a fine bold design, but part only of a larger picture.

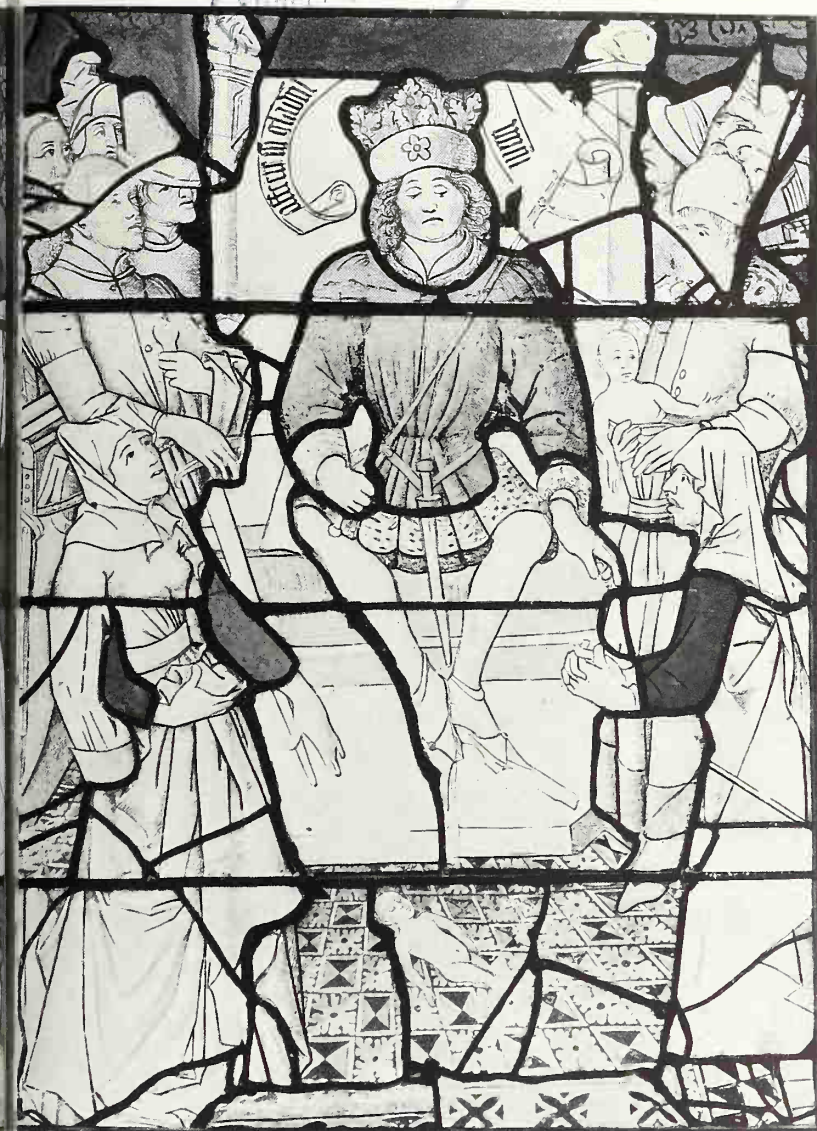
Of the several smaller pieces, there is a roundel in grisaille with a standing figure of our Lady holding the Divine Child, set in an architectural background; another roundel with a picture in grisaille of St. Michael slaying the dragon; and an enamel-painted oval with a picture of a guardian angel with hands outstretched over a sleeping child and the inscription "*Angele Sancte Dei sit tibi cum mei*" and the date 1529.

One yellow-bordered eight-sided panel is both devotional and heraldic in character. Our Lady, crowned and nimbed and holding a sceptre, with the Divine Child on her arm, stands behind a shield bearing *argent, two eared stalks of wheat in saltire or debruised of a cross pâtée, the vertical limb*



NO. IV.—THE ASCENSION: A FLEMISH PANEL OF THE FIFTEENTH CENTURY SHOWING SOME FEATURES FRENCH INFLUENCE: PART OF THE SAME SERIES AS NOS. I., II., I

gules and the horizontal one argent, and behind the figure is a landscape. There are also two German square heraldic panels of elaborate design. The first displays a female figure in a yellow tunic standing between two trees in grisaille, the branches meeting over her head and forming a depressed canopy. She supports the helmet mantled *gules and argent*, over two shields at her feet. The one shield bears *argent, a cockatrice gules* (the field abraded round the ruby beast), and the other *argent, two lions passant guardant gules crown or* (the field abraded). The crests on the helmet which face each other, are a *demi-cockatrice wi*



V.—JUDGMENT OF SOLOMON: ANOTHER FIFTEENTH-CENTURY PANEL SHOWING FRENCH INFLUENCE: MAINLY OF WHITE GLASS: COLOUR BEING BUT SPARINGLY INTRODUCED

ings displayed couped gules and three swans' necks argent beaked or, issuing from a crest coronet. At the top of the panel is a scroll with the inscription *ANZ CARL VON ERENSWAN*. The upper half of the background is blue and the lower half green. The second German panel is similar in style to that last described, with the same coloured background. There is no figure and the canopy is architectural (grisaille). The one shield bears the arms or a lion rampant sable, and is surmounted by a helm (white) mantled or with the crest—a demi-icorn sable. The unicorn crest is painted on the blue background and has a yellow scarf, which is

pot-metal, flying out from his tail. At the foot is an inscribed scroll with the date, 1502. Another heraldic roundel in grisaille, also German, shows a shield, ornamental in shape, bearing—*bendy argent and sable*. On the helm, mantled *sable and argent*, is the crest, a *demi-lion rampant between two wings, one sable, the other argent*.

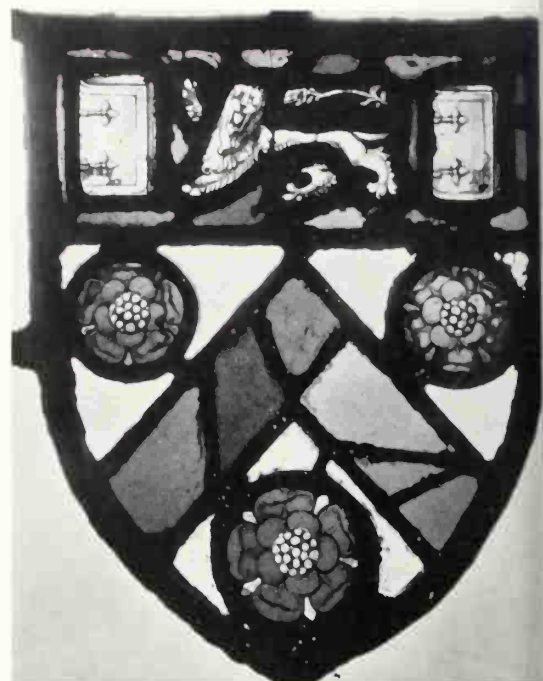
The sixteenth-century glass in the collection includes two Swiss panels: one religious and the other secular. The religious picture is mainly in grisaille and yellow stain. It is crowded with figures and is full of incident. A procession with banners issues from a door of a small church and the vested priest comes from another door. Outside, crowds of people in sixteenth-century costume greet each other, while attendants set out tables laden with fruit. Coloured pillars at the sides support a draped ruby curtain at top; and leaded on to this panel, above, are four little enamel painted pictures of seventeenth-century date, symbolical of baptism and betrothal and a feast and our Lord before Caiaphas. Below the panel is a kneeling figure of a man in ruff, short black cloak and trunk hose with inscribed scroll and date, 1578; also, a blue shield bearing a merchant's mark, but it is doubtful whether it

belongs to the main picture. The secular panel, a picture of feasting, is of great interest. It is a mixture of pot-metal glass and enamel painting, and shows six men seated on benches at a round table, feasting and talking. Above their heads is a semi-circular arch with shields bearing, one, *two axes in saltire* and the others merchant marks, a name in black letter being above each shield, while over the arch is a scroll with the date 1539 (No. viii.). This appears to be a commemorative picture set originally in a window of a hall belonging to a craft guild.

Of the seventeenth century there are a few



No. VI.—TUDOR SHAPED SHIELD OF POT-METAL. THE ESCALLOPS ARE IN YELLOW STAIN ON LIGHT BLUE GLASS



No. VII.—SHIELD OF HEATER SHAPE WITH THE ARMS TRINITY COLLEGE, CAMBRIDGE: ENTIRELY OF POT-MET

examples. In the staircase window is a small Dutch oval painted in enamel colours with a shield of arms—*per fesse sable and argent, a crutch or*: on the mantled helm is the crest—a man holding a crutch. It is all painted on a deep yellow ground within a narrow border of light-green bay leaves. There is another Dutch enamel oval showing St. Jerome, nimbed yellow, seated in a cave, before an open book with a crucifix and a skull beside it. The Saint is naked to the waist and a light red cloak is draped over the lower part of his figure. A landscape



No. VIII.—PANEL OF SWISS GLASS, SIXTEENTH CENTURY. APPARENTLY A COMMEMORATIVE PICTURE CONNECTED WITH A CRAFT GUILD

is seen through the entrance to the cave, and, as is usual in pictures of St. Jerome, a lion crouches at his feet. A third Dutch oval, also in enamel, showing our Lord being nailed to the cross, is in the entrance hall. The rest of the seventeenth-century pieces are all Swiss and consist of a panel made up of eight distinct subjects and three heraldic pieces, two being roundels and the third an oval.

My thanks are due to Mr. Wilfred Drake for the loan of photographic negatives of some of the illustrations and much kind help in the preparation of this article.



COUNTRY ROAD, TREES AND FIGURES,
OIL SKETCH BY JOHN CONSTABLE, R.A.
THE VICTORIA AND ALBERT MUSEUM,
BY KIND PERMISSION OF THE TRUSTEES

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AMERICAN XVIIITH-CENTURY SILVER IN ENGLAND · II

By EDWARD WENHAM

IN the earlier part of this review, treating with the tankards, cups and other American Colonial drinking vessels which have been found in England, it was noted that the various forms closely followed those of the Mother Country. But while this is observable with the development of the shapes of the different objects which came into vogue during the eighteenth century, the Puritan influence may be said to have persisted and expressed itself in the refusal to adopt the ornamentation which is found with English domestic silverwork after about 1725. Nor is it impossible that the same Puritan influence may have accounted for the restriction of silver to objects of everyday use, because any that were intended more for decorative purposes are few indeed ;



No. I.—TEA-POT MADE BY PETER VAN DYCK (1684-1750)

this being demonstrated by the scarcity or entire absence, among American eighteenth-century silver, of candlesticks, monteiths, large trays, pierced cake baskets, epergnes and other articles which were in general use in England.

These aspects of American silver are patent with the various pieces which have been found in England by Mr. Lionel A. Crichton, and are now on loan at the Victoria and Albert Museum. A number of

the examples are illustrated here, together with several in the same collection dating from the early nineteenth century. The latter are included, as it is proposed to touch briefly upon the American designs of the Early Republican period ; because, while for some time after the Revolution, the young Republic naturally knew



No. II.—ENGRAVED TEA-POT AND STAND, SUGAR BASIN AND CREAM JUG, MADE BY JOEL SAYRE, NEW YORK CITY (1778-1818)

some antipathy to the Mother Country, the English styles none the less remained predominant, even though there are traces of French forms in some articles of that time.

Of the various examples in the collection, the several tea-pots are particularly illustrative of the resemblance between the types produced by the Colonial silversmiths and the contemporary English. One shown here (No. i.), by Peter Van Dyck of New York (1684-1750), is pyriform in outline and octagonal in plan, in every way similar to the, now rare, English tea-pots of the early eighteenth century. It has the swan-neck-shaped and bird-beak spout, and the moulded domical lid hinged to the upper socket of the handle; but the method of fitting the lower terminal of the S-shaped scroll handle into a piece of shaped silver fixed to the socket differs from that generally employed by English silversmiths.

American tea-pots of the pear-shaped outline, though at no time numerous, occur more frequently among New York silver than among that made in New England where the globular type was favoured. And it should perhaps be noted that very few of the octagonal pear-shaped type, shown here, seem to have been made by the Colonial silversmiths. In fact few, even of the plain pyriform, are known and only very occasionally does one appear for sale: one by Adrian Bancker of New York (1703-circa 1761) realizing \$3,500 (£700) and another by Thauvet Besley also of New York (circa 1727), \$2,600 (£520) at the Garvan sale in 1931. Since then, no example that has been offered at auction has come to the writer's notice; but should one be among the items listed for public sale, it is safe to prophesy that the



NO. III.—GLOBULAR TEA POT BY JACOB HURD OF BOSTON (1702-1758)

amount represented by the successful sale would not fall short of the price paid, previously, for a similar tea-pot, in view of the depreciation in values notwithstanding. If perhaps not so rare as the pear-shaped, American tea-pots of the globular type are never easy to find, and Mr. Crichton may be counted fortunate in having acquired two for his collection. The one by Jacob Hurd of Boston (No. iii) is somewhat earlier than that by Thomas Hamersly of New York City (No. iv.), as Hurd died in 1758, whereas Hamersly did not become a freeman of New York until 1756. The Hurd tea-pot, though of the globular form, narrows perceptibly at the base, and has the low moulded foot similar to the English tea-pots of the same type. The lower part of the spout is faceted and the remainder a plain curved tube having a beak-like lip, with a collar at the joint of the two sections. This same collar occurs with the spouts of other tea-pots by Jacob Hurd; and his contemporary, Apollos Rivoire (Paul Revere's elder) of Boston, is also known to have used it.

As with most of Jacob Hurd's tea-pots, the example illustrated here is engraved with a coat of arms on the side, the arms, in this instance, being those of Coffin. Mr. Francis Hill Bigelow, in his *Historic Silver of the Colonies*, mentions two pieces of silver which are engraved with the Coffin arms: a pair by John Edwards and John Allen of Boston (circa 1700), and a silver cup by Nathaniel Moe (1685-1748), the latter bearing the crest on the lid.

With the globular tea-pot by Thomas Hamersly (No. iv.), there are traces of the rococo influence in the scroll ornamentation with the duck-neck-shaped spout and again with the upper socket of the



NO. IV.—GLOBULAR TYPE TEA-POT BY THOMAS HAMERSLY

od handle. The body is suggestive of the inverted pyriform shape, in that it is slightly deeper than the Hurd tea-pot and has a more decided taper downwards; and instead of resting on a moulded foot, it is raised slightly by a stem which connects the body to the handle. In view of the various examples in different collections bearing the mark of Hamersly, he would seem to have produced a fairly wide range of objects: there is a curious saucepan-like vessel with a turned wooden handle on a tripod stand in the Garvan collection; Mr. Bigelow illustrates an ingenious contrivance for filling bottles; while among the examples made by him and found in England



No. V.—A PORRINGER BY JACOB HURD AND ONE BY JOSEPH RICHARDSON SR.



VI.—TEA-POT BY J. SHOEMAKER OF PHILADELPHIA, CIRCA 1796

there are, in addition to the tea-pot mentioned above and the "cans" in the previous article, a two-handled spout cup shown here (No. vii.), for salt-cellars, two of which are illustrated (No. ix.), and the large spoon (No. x.).

Later tea-pots are equally indicative of the persistence of the English designs after the Revolution, the flat-bottom type with straight sides, made of sheet silver, which became fashionable in England in the last quarter of the eighteenth century, were soon being produced by silversmiths in the United States, the Colonies had by that time declared themselves. One example of these tea-pots which is in the collection is part of a service (No. ii.) by Joel Sayre of New York City (1778-1818). This tea-pot, which is a separate stand, is octagonal

with a straight tapering spout, the two larger sections of the body and the narrow ones at each end being convex, while the remaining four, one at each corner, are concave. The covered sugar bowl and the cream jug are of similar form and each is raised on a spreading foot; and, in keeping with the English prototypes, all these pieces are ornamented with engraved bands. The other late eighteenth-century tea-pot (No. vi.) is by Joseph Shoemaker of Philadelphia; this has wavy sides and ends with narrow facets, and is obviously copied from an English model or design.

In addition to the Hurd tea-pot, there are several other pieces in the collection which are engraved with heraldic emblems. The most interesting, however, are the two small waiters (one shown here, No. xvii.) with gadroon edges, by Myer Myers, a Jewish silversmith who was a freeman of New York in 1746, and in 1776 became president of the New York Silver Smiths' Society. Each of these waiters is engraved with the crest of the Marquess of Exeter, *on a chapeau gules, turned up ermine, a garb or, supported by two lions, the dexter argent, the sinister azure*. But whether these pieces were once in the possession of the Cecil family or whether this crest appealed to the fancy of and was "selected" by an early American engraver, it is not possible to say.

If we may judge from the number that have survived, no article of silver was in more general use in Colonial homes than the shallow bowl, which is known in the United States as a por-



No. VII.—A SPOUT CUP BY THOMAS HAMERSLY, AND ONE BY SAMUEL VERNON



NO. VIII—PLAIN BOWL BY DANIEL CHRISTIAN FUETER CIRCA 1754

ringer, though identical with the similar bowl referred to in England as a cupping- or bleeding-bowl. These vary in depth, but, as a rule, are about 5 inches in diameter, the flat handle be-

ing ornamentally shaped and pierced with geometric forms; a few larger examples have been found fitted with two handles and a cover, not unlike the Dutch two-handled shallow bowls, but these are rare indeed.

That the smaller porringers are numerous, however, has been evident at the dispersals of various collections in the United States at different times; nine being included in the Garvan sale alone, when the prices fluctuated from \$2,300 (£460) for one by Paul Revere the younger (1735-1818), and \$1,950 (£390) for another by John Coney (1665-1722), to \$550 (£110) for one by William Moulton the fifth (1772-1861). Two of these bowls are shown here (No. v.), the shallower one being by Jacob Hurd (1702-1758), and the other by Joseph Richardson Sr. (1711-1784), probably the most celebrated member of the family of Philadelphia silversmiths, the first being Francis Richardson (1681-1729), who was born in New York and is mentioned in the cash book of William Penn, the founder of Pennsylvania.

This Philadelphia porringer is inscribed in script around the rim, *To my esteemed Friend Dr. Rush from Thomas Paine 1775*; the initials *w c* on the handle; and *w. c. to G. M. 1846* on the side. The Dr. Rush quite possibly refers to the American physician Benjamin Rush (1745-1813), one of the signers of the Declaration of Independence, and the Thomas Paine may equally refer to the writer of the pamphlet *Common Sense* which won over many waverers to the cause of independence by its sincere and logical arguments.

Another example of Joseph Richardson's work in this collection is one of the rare

cylindrical dredgers (No. ix.) with the moulded foot and ring handle which never fail to attract the interest of a collector of early silver; but if rare among English silver, those by American-Colonial silversmiths are far more rare. Even so assiduous collector of Early American silver as Judge A. Clearwater discovered that examples of these eaters are few and far between, for most of those that exist are in private hands, for which reason it is only very occasionally that one is offered for sale.

One of the two saucepans illustrated (No. xii) is of an unusual type. The small flat-bottomed cylindrical bowl is similar to the English saucepans of the earlier eighteenth century, but in place of the turned wood handle, this American saucepan has a flat-shaped silver handle pierced with a trellis-like design and edged with a cable moulding. It was made by L. Rutter of New York circa 1770; the other slightly larger one, shown

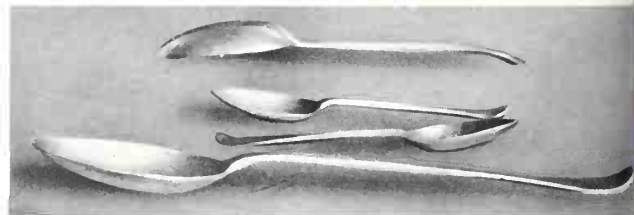
with it, bears the mark of Joseph Lownes, who like Joseph Richardson was a prominent silversmith in Philadelphia during the last half of the eighteenth century.

It would be natural that many of the Colonial silversmiths would have learned their trade in England. Some of them, too, are known to have entered the London Goldsmiths' Company before migrating to America.

One such instance is illustrated by the plain bowl (No. viii.) which was made by Daniel Christian Fueter. Fueter entered the London Goldsmiths' Company in 1753, when his registered mark was his three initials *dc*. In the following year, he went to America, and an advertisement in the *New York Gazette* described himself as a maker of "all sorts of Gold and Silverwork." Any silver which he made in America bears the mark which appears on the



NO. IX—CIRCULAR DREDGER BY JOSEPH RICHARDSON SR., AND TWO OF FOUR SALT-CELLARS BY THOMAS HAMERSLEY



NO. X—A RAT-TAIL SPOON BY SIMEON SOUMAINÉ OF NEW YORK CIRCA 1720; LARGE SPOON AND TWO OTHERS BY THOMAS HAMERSLEY

mentioned, namely, his initials DCF and
ORK in separate punches. Another piece bear-
Fueter's American mark, in the collection,
plain shallow dish with wavy and notched
es, engraved with a crest—a stag tripping.

n view of the fact that all the pieces which we
dealing with have been found in England, the
ons are specially representative of the types
de in America. The earliest is one of the trifid
n made by Edward Winslow of Boston (1669-
3). It is similar to those found with English
er of the late seventeenth century, the back of
bowl, which has the tongue or rat-tail, being
amented with scroll work. Five other large
ons by Christian Wiltberger of Philadelphia,
1793, have bright-cut engraved work on the
ms and the

ks of the bowls
each orna-
mented with a
e. And it is
resting to note
t the ends of
stems of these
iladelphia
ons are pointed
similar fashion
those of some
h spoons of the
e eighteenth
tury. Wilt-
ger was an im-
tant figure in
silversmithing
iness of Phila-
phia, and in

ition to practising his craft was also an
orter, as the following advertisement, which
eared in the *Philadelphia Federal Gazette* on
il 30th, 1799, shows :

Christian Wiltberger, Gold Smith and Jeweller, Has im-
ed by the latest arrival from Europe, A Large and Ele-
Assortment of Navy Swords, Dirks &c. Now opening

for sale, At his Manu-
factory, No. 13, North
Second Street, nearly
opposite Christ
Church, Where he
carries on the Silver
Smith and Jewelling
Business, in all its
branches, and on the
most reasonable terms.



No. XI.—OVAL TOBACCO BOX BY
BENJAMIN BRENTON, CIRCA 1730

Most of the leading eighteenth-century Phila-
delphia silversmiths were strong believers in the
power of advertising, though few were quite such
enthusiastic users of capital letters as Wiltberger.

It will be noticed with all the spoons illustrated
here (No. x.) that the end of the stems turn up and
that the shape of the stems is that of the pattern

known as Old
English. The
upper one in the
picture was made
by Simeon Sou-
maine of New York
City (circa 1720) ;
this has the rat-tail
at the back of the
bowl, which is
more rounded at
the point than the
others shown be-
low that were
made by Thomas
Hamersly.

Most of the
eighteenth-century
pieces which Mr.
Crichton has

assembled in this collection are the work of silver-
smiths established in New York, Boston or Phila-
delphia ; the exceptions being : the spout cup
(No. vii.) by Samuel Vernon of Newport, Rhode
Island (1683-1737) ; and the oval tobacco box by
Benjamin Brenton (No. xi.), also of Newport (circa
1730). There are, too, a few pieces which were

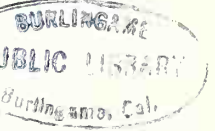
made in Baltimore,
Maryland, during the
early nineteenth century,
some of which are illus-
trated here together with
others made at that time
to show that the decline
in the designs of Ameri-
can silverwork was no
less sweeping than that
which appeared with
English silverwork after
the late Georgian period.



No. XII.—FRUIT-DISH BY B. GARDINER OF NEW YORK CITY, CIRCA 1820,
MARKED WITH THE PSEUDO-ENGLISH MARKS REPRODUCED ON PAGE 93



No. XIII.—SAUCEPAN WITH SHAPED AND PIERCED HANDLE BY L. RUTTER OF NEW YORK, CIRCA 1794
AND ONE WITH WOOD HANDLE AND LIP BY JOSEPH LOWNES OF PHILADELPHIA, CIRCA 1796





NO. XIV.—COFFEE POT BY A. E. WARNER OF BALTIMORE, MARYLAND, CIRCA 1810

being disproportionate and the applied ornamental bands of antefixes around the rim and foot are equally heavy. And while the form of the early nineteenth-century jug by Frederick Marquand of New York City (No. xvi.), which is in the possession of Messrs. How of Edinburgh, is perhaps more acceptable than the other jug and the coffee-pot shown on the same page, it is none the less typical of the prodigal use of silver which is characteristic of that period, for the weight of this jug is 46 ozs., yet it is less than 10 inches high.

But if they are not noteworthy for design, the fruit-dish and the large jug are of interest for the reason that each bears one of the several pseudo-English marks which were adopted by some American silversmiths—mostly in New York—during the first two decades of the last century. These marks are reproduced on page 93, together with other pseudo-English marks; also those used by the early Boston silversmiths, John Coney and Jacob Hurd; that of John Coney has the crown above and the cony (rabbit) below his initials IC.

In the centre of page 93, the circular picture (No. xviii.) shows the marks on the bottom of the fruit-dish. These are the king's head, the letter G impressed twice and intended to represent the date letter (possibly that of 1802-3) used in England; and a lion passant

There is a liketendency to massiveness, as is evident from the large two-handled fruit-dish (No. xii.)—this appears to be oval in the picture, but is actually circular—which is of heavy silver; the cast handles are massive to the point of

with B. GARDINER above and NEW YORK below. The illustration (No. xx.) reproduces the marks on the bottom of the jug (No. xvi.), and here again the lion (in this instance facing to the right) is impressed, but unlike the sedate British lion it is a merry gam-

bolling fellow pleased with life and free from the responsibility of having to guarantee the English origin of the jug; the other punches on this piece are the king's head and the letter F (possibly copied from the English date letter for 1801) with the name of the maker F. MARQUAND inverted below, in a rectangular punch.

Other marks intended to represent those used by English assay offices are found combined with emblems which, in the United States, have national significance. For example, the eagle with the letter D and the king's head; or the anchor with the star and king's head shown in (No. xxi.). These artless forgeries do not seem to

have included the London leopard's head, though the writer did once see a small urn in South Carolina on which an American silversmith had contrived to reproduce some semblance of the mark. He did this by placing the old English letter E on its side with a crown above, and, doubtless, some careful "touching up" produced a resemblance to a worn leopard's head crowned; and it must be admitted he did rather a good job of it.

This urn is also impressed with a lion, and no one who had ever seen most cursory knowledge of English hall-m-



NO. XV.—WATER JUG BY J. G. L. LIBBEY OF BOSTON, EARLY NINETEENTH CENTURY



NO. XVI.—WATER JUG BY FREDERICK MARQUAND OF NEW YORK CITY, EARLY NINETEENTH CENTURY—SEE NO. XX

ould mistake it for the lion
sed by any one of the Eng-
sh assay offices. The other
arks on this piece were a
ude profile of the king's
ead and the letter G. This
nd the letter F occur fairly
equently with these pseudo-
marks, and on two spoons
earing the anchor, star
ad king's head, and on
e bearing the eagle and
ng's head, each in a sepa-
te punch, all made in
ew York State, the writer
und the letter D incised.

Though they seem to have
ade some effort to repro-
uce a resemblance to the
veral English marks, the
merican silversmiths paid little or no attention
to the shapes of the punches. Admittedly, those
in the two-handled dish have the clipped corners
(see No. xviii.), similar to the
pper corners of the English
punches during the later eigh-
teenth and the first part of the
ineteenth centuries; but no
tempt was made to copy the
urved (—) form, characteris-
ic of the London marks, or the
aped escutcheons which were
sed by other assay offices. And
ie punches on the large jug
(see No. xx.) are merely plain
ctangles, entirely unlike any
und on silver made in England.

These ingenious forgeries were
a outcome of the continued
popularity of English-made
ilver after the Colonies had gained their inde-
pendence; because the native American silver-
miths, realizing that Dame Fashion demanded

silver bearing English
hall-marks, contrived
to satisfy this demand
by reproducing these
marks and impressing
them on their own
copies of English
silver. The mark
which seems to have
been most commonly
adopted is the anchor
(the town mark of
Birmingham), though,



No. XVII.—ONE OF A PAIR OF SHAPED WAITERS
BY MYER MYERS OF NEW YORK CITY, CIRCA 1775



No. XVIII.—PSEUDO-ENGLISH MARKS ON
BOTTOM OF TWO-HANDED DISH (No. XII)



No. XX.—PSEUDO-ENGLISH
MARKS ON JUG (No. XVI):
LION (TURNED TO RIGHT);
KING'S HEAD; LETTER F

apart from the fact that it
is an anchor, it has little
likeness to the Birmingham
punch. The anchor is still
used by one well-known
American firm, despite pro-
tests from the English
authorities, though it is well
to mention that it was
adopted as a trademark by
this particular firm many
years ago and no suggestion
could possibly be made that
it was at any time intended to
indicate that silver which is
impressed with it was made
in England. Nor would it
be possible to mistake it for
the Birmingham anchor,
because it is a simple in-

cised mark, whereas that of Birmingham is in relief.

This cannot be said of the other and deliberate
counterfeits of English hall-marks which have ap-

peared on American-made silver during quite recent years, and are as nearly perfect imitations as a skilful forger can make them; but the regrettable aspect of these modern forgeries is that, under the United States law as it now stands, there is no penalty for reproducing English marks and impressing them on silver. Any official protests against the inability of the Washington authorities to check this corrupt practice have so far failed to induce the American Govern-
ment to pass the necessary legisla-
tion; but those of us interested

in safeguarding the less-experienced collectors,
may continue to hope that the London Goldsmiths'
Company will gain proper recognition of their

claims and the fullest protection against
the use of these spurious marks in the
United States. While no steps have, as
yet, been taken
in the matter of
silver marks, it
was, some years
ago, made an of-
fence to use the
word SHEFFIELD
on any ware not
made in Shef-
field, England.



XIX.—MARK
JOHN CONEY
D. THAT OF
COB HURD



No. XXI.—PSEUDO-ENG-
LISH MARKS FOUND ON
NINETEENTH-CENTURY
AMERICAN SILVERWORK

AN XVIIITH-CENTURY CARICATURIST

GEORGE, 1ST MARQUESS TOWNSHEND

By C. REGINALD GRUNDY

THE recent acquisition for the National Portrait Gallery of original caricatures by Carlo Pellegrini and Sir Leslie Ward emphasizes the fact that caricatures of celebrities are often more convincing and intimate likenesses than their formal portraits. This is not surprising as regards the work of Pellegrini and Ward. Both men were highly trained artists who, had they not specialized in caricature, would certainly have attained distinction as professional portrait painters. What is more remarkable is that their success in catching a likeness, though in a broader and less accomplished method, was anticipated a hundred years earlier by George, first Marquess Townshend, a self-taught amateur who caricatured various of his celebrated contemporaries from life with an appreciation of character and a humorous fidelity to nature that evoked the unwilling praise of Horace Walpole.

In some respects, we are in a better position to appreciate the character

of George Townshend's work than was the celebrated letter-writer. Though the two men were related, Walpole's aunt being Townshend's grandmother, they do not appear to have been in speaking terms and, consequently, Walpole would probably have no opportunity of seeing his cousin's sketches from life, but based his opinion on the engraved prints of the cartoons composed from them. Townshend, however, was rather a clever

sketcher than an accomplished artist. The more elaborate compositions in which he ventured reveal weakness of draughtsmanship characteristic of a brilliant but untrained amateur. Townshend's foibles lie in making a rapid pen-and-ink drawing of some distinguished personage which, helped by a little unkind exaggeration here and there, vividly suggests the outward appearance, character and foibles of the victim.

The five examples of Townshend's work, reproduced by the kind permission of Mr. G. Duke, furnish an interesting rep-



NO. 1.—H. R. H. WILLIAM AUGUSTUS, DUKE OF CUMBERLAND, CAPTAIN-GENERAL OF THE ARMY 1745-1757. CARICATURE BY TOWNSHEND

entation of the artist's accomplishment, and help the reader to appreciate Walpole's praise of it, and also to guess the cause of Walpole's fierce animosity to Townshend himself. This ill-will is most vigorously shown in Walpole's *Memoirs of the reign of King George the Third*, written during the years 1766-72, but not published until nearly a century later. Here, Townshend is described as :

man whose ill-nature had seized every opportunity of ridiculing those he disliked by exhibiting their personal defects in caricature, which he had been the first to apply to politics. His uncle the Duke of Newcastle, the Duke of Cumberland and Mr. Fox had been the chief objects of these buffoon satires.

When, however, the best known of these "buffoon satires"—the elaborate caricature called *The Recruiting Sergeant*—first came out, Walpole spoke of it in a far more complimentary manner. Writing to Sir Horace Mann on April 10th, 1757, he says :

Pamphlets, cards and prints swarm again : George Townshend has published one of the latter, which is so admirable in its kind, that I cannot help sending it to you. His genius for likeness in caricature is astonishing—indeed, Lord Winchelsea's figure is not heightened—our friends Dodington and Lord Sandwich are like ; the former made me laugh till I cried. The Hanoverian summer, Ellis, is the least like, though it has much of its air. I need say nothing

of the lump of fat (the Duke of Cumberland) crowned with laurel on the altar.

When this was written Townshend, who was the eldest son and heir of Charles, third Viscount Townshend, was thirty-three. For the time being, he had relinquished a highly promising career in the army to support the elder Pitt from his seat in Parliament. His former patron, the Duke of Cumberland, had become his bitterest enemy. Townshend had been dismissed from his position as the Duke's aide-de-camp, forced to resign his company in the first Regiment of Foot Guards which then carried with it the rank of

Lieutenant-Colonel, and was deprived of all hope of military employment so long as the Duke remained Captain-General of the Army.

His drawing of the victor of Culloden (No. i.) in Mr. Duke's collection cannot be considered a vindictive revenge for these injuries. Even the Duke's corpulence can scarcely be exaggerated for, by 1757, it had become a byword. So far back as

1749, Walpole had likened him to Cocofogo, the drunken captain, in *Rule a Wife and have a Wife*, while in the following year a wager, largely depending on the Duke's weight—estimated at twenty stone—had been the subject of a lawsuit in Westminster Hall. Both Reynolds and David Morier, in their pictures of him at the National Portrait Gallery, are unable to disguise his gross obesity. While Townshend, in the firm straddle of his subject's legs, the forward thrust of his chin and the aggressive protrusion of his large and business-like sword does at least suggest the obstinate courage—somewhat pig-headed in quality—which characterized the Duke, both on the field of battle and elsewhere.

The Duke of Cumberland retired from his position of Captain-General of the Army in 1757

and William Pitt the elder came into power. Townshend had strenuously supported him while in opposition, but it was not until 1759 that the caricaturist was given employment in the army. He then went out with Wolfe as third in command of the latter's expedition to Quebec, with the local rank of Brigadier-General. Even in Canada, Townshend's proficiency with his pencil appears to have caused trouble. According to an anecdote given currency by Bradley :

Upon one occasion at the General's (Wolfe's) own table, and in a mixed company, the cynical aristocrat drew a caricature of his host and chief that far exceeded both the



No. II.—FREDERICK LORD NORTH, AFTERWARDS 2ND EARL OF GUILFORD: SKETCH BY TOWNSHEND DONE ABOUT 1773

limits of good nature and good taste. Passing round the table for inspection, it at last reached the hands of Wolfe. The latter looked at it, folded it up, and putting it in his pocket quietly but firmly remarked, "If we live, this matter must be gone into later, but we must first beat the enemy."

Townshend's services at Quebec were hardly of less importance than those of Wolfe. It was he who suggested the successful attack on the Heights of Abraham. After Wolfe's fall, he assumed command of the army, converted the French repulse into a decisive defeat and, by mounting 118 guns on the captured Heights, compelled the surrender of Quebec. But his enemies were on the alert, and some months after Townshend's return to England, a vitriolic attack was made on him in an anonymous pamphlet entitled *A Letter to an Honourable Brigadier-General, Commander-in-Chief of His Majesty's forces in Canada*. In this he was accused of cowardice and various other failings, but the chief incentive for the attack seems to have been derived from Townshend's caricatures. Walpole suggests this in his comments,

and when, in the pamphlet, a parallel is drawn between Townshend and Lord George Sackville, who had been cashiered for bad conduct at Minden, it is urged that the resemblance between them is "far stronger than any in your own collection of portraits, though His Royal

Highness (the Duke of Cumberland) himself your great *chef d'œuvre*, be there."

This attack, though it cast an ill-deserved shadow on Townshend's reputation, did not prevent him from being employed. He took a distinguished part in the victory over the French at Velling-

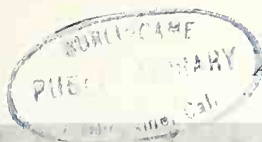
hausen in 1761 and in the successful defence of Portugal against the French and Spanish in 1762, while from 1763 until 1772 he was Lord-Lieutenant of Ireland during Lord North's administration.

Returning to England in November of the latter year, he seems to have resumed his pastime of caricaturing, and most of Mr. L. G. Duke's little collection appears to date from this period. That of Lord North (No. ii.) certainly does, for he did not receive the Order of the Garter, which he was wearing, until June of that year. Except for some slight increase in his girth, Townshend has behaved with little unkindness to his victim and even in this respect the exaggeration can only be slight. For C. Butler describes him as having "an un-

wieldly person" and Walpole states: "Nothing could be more coarse and clumsy or ungracious than his outside." The eye-glass which gives Lord North an arrogant air was not an affectation but a dire necessity, for the indefatigable Walpole adds that he had "two large prom-



NO. III. GEORGE 3RD BARON EDGECUMBE, IN ADMIRAL'S UNIFORM AND CARRYING STAFF. SUCCEEDED TO THE PEERAGE IN 1761: CREATED EARL OF MOUNT EDGECUMBE IN 1781: BY GEORGE MARQUESS TOWNSHEND



An XVIIIth-Century Caricaturist



IV.—CAPTAIN GROSE: IN PEN AND INK TOUCHED WITH GUININE: PROBABLY SKETCHED AT A MESS DINNER

at eyes that rolled about to no purpose (for he is utterly short-sighted), a wide mouth, thick lips and inflated visage which gave him the air of blind trumpeter." Dance's picture of Lord North at the National Portrait Gallery suggests all this but little more, whereas Townshend's sketch, though a caricature, does enable one to appreciate how North, despite his physical drawbacks, might have been a noteworthy figure in history. Walpole acknowledged his useful talents, Macaulay testified to his sense, tact and urbanity, and Butler, while making disparaging remarks on his person, confessed that "The word *gentleman* was never applied to any person in a higher degree or more generally than to Lord North."

Lord Edgumbe's portrait probably belongs to about the same period. He had been Joint Vice-treasurer of Ireland during the last two years of Townshend's Lord-Lieutenancy of that country, and then had become Captain of the Band of Gentleman-Pensioners at the English Court. His office is suggested by the staff he carries, while his admiral's uniform bespeaks his lifelong connection with the navy. His career afloat was creditable without being distinguished, though with the help of the peerage, to which he succeeded on the death of his brother in 1761, it served as excuse for his gradual promotion to Admiral of the White, while at the same time he enjoyed a series of profitable offices on shore. Townshend's

caricature shows him in different guise to the stalwart manly figure which Edgumbe presented to Reynolds in 1761, but, allowing for the full decade and more which intervenes between the dates of the two portraits, it is probably a good likeness. Lord Edgumbe, though a politician of only minor importance, once was nearly the means of upsetting Lord Chatham's Government, half-a-dozen of his friends resigning in protest at his dismissal from the post of Treasurer of the Household at the end of 1766.

Francis Hastings, tenth Earl of Huntingdon, apparently cut a much greater figure in the political arena, but when, in 1770, he was dismissed from his office of Groom of the Stole and First Lord of the Bedchamber, not a voice was raised on his behalf. He was son of the famous Selina, who established the Countess of Huntingdon's connection. More fortunate than his sisters who, at their mother's behest, had to give up their places at Court because they were expected to play cards on Sundays, he had been Master of Horse to King George III., both when he was Prince of Wales and after he had succeeded to the throne. Walpole, in 1753, when Huntingdon was a young man of twenty-four, had pronounced him "lively and agreeable"; two years later, he declared: "He has parts, great good breeding and will certainly make a figure." The Earl remained Master of Horse until 1761, when he had to make way for the Duke of Rutland, receiving the Bedchamber appointment by way of compensation. Then in 1770, when a Government crisis was on, he absented himself from his duties and was at once dismissed. Walpole's comment on the event was: "He has played the fool; he has no strength of his own, and had no support but the King; and so falls unpitied."

Townshend's caricature shows him some years after this disaster, a lanky, weak-kneed figure, big-footed, with lantern jaws, receding forehead and protruding chin. It is probably accurate, for ill-health is said to have deprived him of all pretensions to good looks, though he kept his charm of manner to the end.*

The drawing of Captain Grose (No. iv.), in sanguine, was probably done from life at some mess dinner. According to Lord Townshend's biography in *Public Characters* (1801-2), he is said to have indulged in this habit, and on one occasion an officer whom he had caricatured, being proficient with his pencil, retaliated on his host, so that while the guests on one side of the table were laughing at Townshend's drawing, those on the other side were equally amused at the skit on him.

* For reproduction of this caricature, see page 135.

AN ENGLISH MEDALLIST

ALFRED JOSEPH STOTHARD 1793-1862

By COLONEL M. H. GRANT

OF all the arts, that of medallurgy is, and always has been, the least considered in Britain. In this we yield to others, to Italy and France especially, where scarcely any important function or public event has ever been complete without its elaborate commemorative medal. In our own case, it is certainly not from lack of medallists that our ignorance of them and their work is so pronounced. Down to, say, the end of the nineteenth century, some four hundred British-born medallists composed the muster-roll, of whom it is safe to say not a single name is known, at the present time, to any but numismatists.

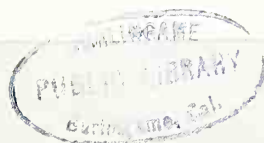
Yet there is scarcely any art—I refuse to style it merely “craft” as the books do—so difficult, so delicate, so exacting of faultless drawing and ruthless compression, so liable to failure, and so incurable in case of failure, as that of designing, moulding and translating metal into a medal. It is open to instant detection of bad work or bad taste, to innumerable technical hazards in its many processes. There is less wonder, then, that not all our medallists have been masters in the art, than that our masters have been so many. And amongst the best of them was Alfred Joseph Stothard, examples of whose work are shown here.

Stothard was, apparently (for the family is variously recorded), the fourth of the five sons of that grand old artist, Thomas Stothard, R.A., the Gustave Moreau of England. From his father he inherited not only the sense of art, but, at second hand, of the particular art which “hit his genius.” For Stothard senior was an *enragé* of Flaxman, and it was the splendid line and modulated relief of that master which inspired and instructed the work of Alfred Stothard. As a draughtsman, he is infinitely cleaner and more resolute than his parent. This is unmistakably shown by five (Nos. i., ii., iii., viii. and x.) of the medals illustrated here, the reverses of which, effeminate and indecisive, are from the design of his father Thomas. These, with a dedication medallion of George IV., of larger size, compose the *Great Men Series* (1825-7), commissioned by the jeweller S. Parker. The seventh of the set, yet not one of them (being the separate but simultaneous commission of Pickering and Worthington), is by far

the best of all the medals of Byron ever produced (No. ix.). And this series definitely exhibits the medallist’s powerful modelling, which to the taste of certain contemporary critics he refused to weaken by fastidious handling of details.

Another masterpiece was produced by Stothard on the death of George IV. (No. v.), who had appointed the artist his official medallist in 1811. But Stothard’s thirty exhibits at the Royal Academy between 1821-45 included many a medal which will be valued when posterity can account them as “antique.” Among them were such interesting subjects as the Rev. T. Judkin, the talented parson-painter who buried both Bonington and Constable; Dom Miguel of Portugal; George Carrington, the railway pioneer (No. iv.); Lords Brougham and John Russell; the Spanish Regent; Mehemet Ali, dictator of Egypt (No. vii.); the Royal Exchange for the City; and the fine Sir Joshua Reynolds medal for the *Art Union* prize of 1845 (No. vi.). The *Art Union* medal of his own father, despite the advocacy of his talented sister-in-law, Mrs. Bray (who wrote the old painter’s *Life*), was curiously and regretfully denied him, being deferred to 1830, when it was executed by L. C. Wyon.

Unlike the Italians, very few British medallists worked from their models *ad vivum*, and Stothard was no exception to the rule. His George IV., Canning, Scott and James Watt were all arranged by Chantrey, the King conveying his personal thanks to the medallist as he had to the sculptor; as Flaxman and Brougham were from busts by E. Baily; his Duke of York from Nollekens’ incomparable immortalization of that distinguished nobody. For his Reynolds he had recourse to the terra-cotta bust in the possession of the Royal Academy. The “extreme correctness” of his translations was acknowledged even by such a numismatic grumbler as William Till, the famous old dealer and connoisseur of Great Russell Street. But such a procedure has a charm of its own to the collector, the greatest interest attaching to the unearthing of the original sources of the long portrait series of our notable medallists—of Croker, T. Webb, J. Hancock, T. Halliday, J. Kuchler, the two Mossops of Dublin, and others.

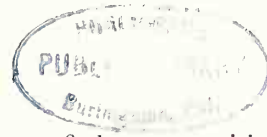


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|----------------------------|-----------------------------|
| No. I.—JOHN FLAXMAN | No. III.—THE DUKE OF YORK |
| No. IV.—GEORGE CARRINGTON | No. VII.—MEHEMET ALI |
| No. VIII.—SIR WALTER SCOTT | No. X.—GEORGE CANNING |
| No. V.—GEORGE IV | No. VI.—SIR JOSHUA REYNOLDS |
| No. IX.—LORD BYRON | |

PORTRAITS IN WAX

THE COLLECTION OF MRS. A. E. HAMILL

By P. LEDERER



WAX modelling, an art first mentioned in the records of Assyria and Egypt, is a subject that has, as yet, been indifferently explored. Many great artists employed wax

her in preliminary sketches for statuary, medals, meos, etc., or as a medium for studies in portraiture and scenes from life. Unfortunately, examples of their work are all too rare, many fine specimens of this interesting art must have perished owing to their fragility. The ancient Greeks are known to have been skilled in wax modelling, and Lysistratus, who lived in the time of Alexander the Great, according to Pliny, was the first to make a statue in wax.

Roman times, the household gods were presented in waxen images, and coloured wax busts were made for domestic funerals, being afterwards placed in the

atria of the deceased's relations. This ancient custom of carrying wax busts of the dead at funerals was revived in England during the sixteenth and seventeenth centuries in the use of life-sized effigies as the heads of funeral processions. Many of these effigies are still preserved in Westminster Abbey, and are regarded, not as works of art, but rather as obsolete symbols of a now extinct usage. The first examples of the miniature jewelled wax busts were made in Italy by sculptors and goldsmiths, in the early fifteenth century. It was, however, in the sixteenth century that the art really reached its zenith, which is expressed in the miniatures so delicately wrought by the Italian school. The most minute details were so perfectly

modelled that each feature of the composition might well be termed a work of art in itself. Many of these waxes were supplemented with jewels, bits of hair, velvet, lace, satin, and other materials to add to the illusion of reality. But the more

pleasing of them are those in which the artists depended rather upon their skill in modelling to complete the illusion.

Vasari tells us of the popularity of this art in his own time, in the following words: "It would take too long to enumerate all the artists who model wax portraits, for nowadays there is scarcely a jeweller who does not occupy himself with such work." He goes on to give the recipe then used for the composition:

To two ounces of flake white, add three of Venice turpentine if it be in summer—four in winter—with sufficient vermilion to give a pinkish tint. Grind these together on a stone with a

muller, then put them into a pound of fine-white wax, such as is used for making candles; this should be molten, ready in an earthen pipkin. Turn them round over the fire for some time; when thoroughly mixed the composition should be immediately removed and poured into dishes previously wetted to prevent the wax sticking to them.

Wax modelling also flourished in Germany, but the Germans, not content with restricting it to portraiture, extended it to classical and biblical subjects. But, while there are many fine examples of this school, the modelling and colouring are inferior to those of the Italian waxes.

France is well represented, and *inventions de cirgraphie*, as they were called in France, were used as effigies at the funerals of the Dauphin in 1536,



No. I.—FRENCH LOW-RELIEF WAX PORTRAIT OF HENRI III. IN POLYCHROME, ENRICHED WITH SEMI-PRECIOUS STONES

the Duc d'Orléans 1545, François I. 1547, and Henri II. 1559, all of which were modelled by François Clouet. In the reign of Louis XIV., Antoine Benoist, painter-in-ordinary to *Le Grand Monarque*, did many fine works in wax. He modelled a collection of portraits of outstanding personalities of the court, and founded his famous wax-works, which he exhibited in the rue des Saints-Pères. In 1674, Benoist was commissioned by

Mme. de Thianges to do a portrait group in wax on the smallest possible scale, as a New Year's gift to the five-year-old Duc du Maine. This represented a number of prominent people in the nursery of the small duke: among them the child himself, the ladies de Thianges, de Lafayette, de Scarron and the authors de la Rochefoucauld, Massillon, Bossuet, Racine, la Fontaine, etc.

As unique sculpteur en cire colorée du roi, Benoist had innumerable commissions to execute likenesses of Louis XIV. at various periods of his life, in paintings, drawings and wax. In 1684, he came to London to make busts of James II. and members of the court, which would seem to indicate that up to this time, there were no very important



No. II.—VOLTAIRE: A STUDY IN WAX BY BERNHARD CASPAR HARDY

assembled examples of the Italian, French, German, Swiss, Dutch, Chinese, English, Early American and Mexican schools. The portrait bust of a man in armour shown here (No. vii.), though unidentified, is thought to be an example of Italian sixteenth-century work; the general style and treatment of the subject and of the trophies below

English models. All that remains of his plastic art (except in private collections) is a wax relief of Louis XI, which, since 1875, has been in the bedroom of the *Le Soleil* at Versailles. This medallion alone is ample proof of the artist's skill.

One of the few representative private collections of wax belongs to Mr. Alfred E. Hamill of Lake Forest, Illinois, who began collecting in 1922. During the course of twelve years, she has

are such as support the ascription. Furthermore, the features bear noticeable resemblance to those in contemporary Venetian portraits. Another of the sixteenth-century Venetian school is a portrait of San Chiari d'Assisi (No. v.). The details of the piece are executed with remarkable fidelity on a background of mottled blue glass. Another unidentified



No. III.—THE DEATH OF VOLTAIRE: A PANEL BY CURTIUS, THE SWISS MODELLER



IV.—POLYCHROME WAX MEDALLION BY AN UNKNOWN ARTIST

polychrome wax, also a portrait of a man in armour, in the form of a medal, is inscribed: IOANNES · ANGELVS · BATTISTINVS · ETATIS · XXXII (No. iv.).

One of the noteworthy specimens in the collection is the French portrait of Henri III. (No. i.), a face in low relief, polychrome and enriched with semi-precious stones. Although there are countless profile portraits, the full-face pieces are rather uncommon and, owing to their greater difficulty of execution, seem to have been avoided by most artists. This portrait is suggestive of the work of Jean Goujon, and is made peculiarly lifelike by the eyes, which appear to be of some other material that gives them a "following" look; like almost all the early waxes, it is unsigned. Two interesting studies of Voltaire are part of Mrs. Hamill's collection. One is a portrait by Bernhard Caspar Hardy (1726-1819) (No. ii.), whose work Goethe so highly praises in *Art and Antiquity*; the other (No. iii.) is a panel depicting the death of the famous satirist by Curtius, the Swiss artist. This panel is almost identical with one of the same subject in the Victoria and Albert Museum by Percy, which was probably inspired by that of the Swiss modeller. The fact that Curtius is reputed to have known the Arouet family personally, lends an additional note of interest to this lugubrious scene, and the dramatic intensity of the figures might seem to tell us that Madame Tussaud, his niece, learnt much of her art from Curtius, who exhibited in the *Salon*, 1791. Another interesting group is an elaborate repre-

sentation of Charles II. and Nell Gwyn, embellished with seed pearls, tiny stones, a little gold, the flowers and tablecloth being of textile. The *Susanna and the Two Elders* in the Wallace Collection is similar in craftsmanship, and was probably executed by the same hand. Seed pearls and precious stones are also used with the group *Mars and Venus*, in Mrs. Hamill's collection, which is thought to be Venetian work of the sixteenth century. This is in polychrome, and of a style which would seem to confirm this attribution.

One finely modelled French wax of a saint, or possibly an allegorical character, is attributed to Philippe Danfrie. It is the figure of a woman carrying a goblet in her left hand and a book under her right arm, the costume being executed in the late Renaissance manner. Philippe Danfrie was official engraver of the coins at the French court until, being a Huguenot, he was forced to flee to Tours at the time of the foundation of the League. During his enforced sojourn in Tours, he began to model in wax. When Henri IV. returned to Paris, Danfrie was reinstated as engraver of the coins. His son also worked in wax, and in 1591 became *contrôleur des effigies*, in 1598



NO. V.—VENETIAN WAX PORTRAIT: SANTA CHIARA D'ASSISI

succeeding his father as *graveur général* of France. Some of their medals are so alike that it is difficult to distinguish between their work. Two wax portraits, one of Henri de Guise, and one of Catherine of Cleves, by Danfrie the Elder, are in the Louvre.

There are no records of a British school until the eighteenth century, when Isaac Gosset, Peter Rouw, Poole, James Tassie and Samuel Percy of Dublin represented Britain in this fascinating art. Mrs. Hamill has examples of all these artists' work, including one especially fine portrait thought to be the Marquess of Rockingham, modelled in high relief, by Percy (No. ix.), and another of Lady Monteith (No. viii.) by the same artist. Percy was the most capable representative of the British school, and while perhaps his work cannot be considered as equal to that of the Italians, we are indebted to him for many charming and humorous genre scenes and some very fine portraits. An article dealing with his larger scenic panels appeared in *THE CONNOISSEUR* for May. Peter Rouw was also a notable wax modeller, and was better known for his small portraits of members of the family of George III., which are in high relief of multi-coloured wax. He was a contemporary of



NO. VI.—WAX, BAROQUE PORTRAIT OF LOUIS XIV. BY DUPTON



NO. VII.—UNIDENTIFIED PORTRAIT OF A MAN IN ARMOUR

James Tassie, whose portrait of Robert Adam, an architect, is included in Mrs. Hamill's collection.

James Tassie was one of the most important English modellers of the eighteenth century. He was born in 1735, at Pollokshaws, near Glasgow, where the family had settled, having, it is believed, fled from Italy. In 1763, Tassie went to Dublin. He became laboratory assistant to Dr. Henry Quin, who was interested in making imitations of gems. Eventually the two men succeeded in producing a vitreous composition, which Tassie later used in casting his wax medallions. Many of his portrait medallions were modelled from casts and a collection of some hundred and fifty of these is now in the Scottish National Portrait Gallery.

One piece in the collection, believed to be a portrait of Almon Hill, is signed with the initials J.S. and the date, 1795. It is delicately modelled in pink wax on a background of blue glass. The subject, a somewhat corpulent man, is modelled seated in a chair, and the artist has succeeded in portraying the happy, good-humoured expression with exceptional sympathy. The initials, J.S., may quite probably be those of Joachim Smith, who worked as a gem engraver and wax modeller at the end of the eighteenth century and was for some time employed by Wedgwood and Bentley.

One well-known artist, a woman, who is unique in having been the only member of her sex to



NO. VIII.—PORTRAIT OF LADY MONTEITH BY SAMUEL PERCY

tain fame in wax modelling, was Patience Light. She was born in America of Quaker parents, and came to London in 1772. In a short time, her salon became the mecca of the fashionable world, and she numbered many prominent people of the day among her friends. Walpole,atham, Benjamin Franklin and members of the Royal Family were among her admirers, but, at the outbreak of the Revolutionary War, her official relations with the Royal Family ceased, and she had become an ardent rebel. Among her works are busts of Benjamin Franklin, Mrs. Macaulay, a relief of George Washington, who wrote to her in most complimentary terms, busts of George III. and Queen Charlotte, and last, but not least, a head of the great Chatham. This head was placed on a figure, draped with the robes which he wore in the House of Lords, when he made his last speech (against the Duke of Richmond's motion), and is now in Westminster Abbey. Another striking wax in Mrs. Hamill's collection is a clay-coloured portrait of Louis XIV. by Dubut (No. vi.). While this piece is not an exceptionally good likeness, it is interesting because it has noticeably baroque characteristics, so evident in all works of art of that period. Dubut was a member of the French artists' colony at the court of the Kurfürst Max Emanuel of Bavaria. At various times, he was plumber, sculptor and wax modeller, and did several portraits of Italian court

musicians. His son, Friedrich Wilhelm, was destined to achieve still greater fame and came to Munich with his father in 1716, where he received his education and was active until 1742. During his career, he worked for August III. of Poland, Elizabeth of Russia and later for Catherine of Russia. He worked in marble and metal, but acquired his reputation as a portraitist in white and coloured wax. In Munich, Dresden, Berlin, Warsaw and Petersburg, he modelled likenesses of various members of court society, and one feels certain that an intensive search would disclose still further examples of this prolific artist's work.

Friedrich Wilhelm Dubut is described by Forrer, in his *Biographical Dictionary of Medallists*, as one of the last of the wax modellers, and before his death at the age of sixty-seven he had become so famous that Bernouilli referred to him as the greatest sculptor then living in Europe. Among his better-known portraits, besides those of Elizabeth and Catherine of Russia, are medallions of Prince Nicholas Esterhazy, Cardinal de Bouillon, Count Peter Schuwalof and Maria Antonia, daughter of Charles VII., who became the wife of the Prince Elector, Frederick Christian of Saxony. He finally settled in Danzig, where he died in 1779.



NO. IX.—THE MARQUESS OF ROCKINGHAM, MODELLED BY PERCY

EARLY PEWTER-PLATE IN THE DIOCESE OF CARLISLE

By HOWARD HERSCHEL COTTERELL, F.R.Hist.Soc.



NO. I.—SOME OF THE PEWTER FLAGONS AND TANKARDS IN THE DIOCESE OF CARLISLE AFTER HAVING BEEN CAREFULLY RESTORED

IT is impossible to write of the Carlisle Diocesan pewter without reference to the tragic death in a motor accident on September 24th, 1933, of the Venerable Donald Fitzherbert Campbell, M.A., Archdeacon and Canon Residentiary of Carlisle. Archdeacon Campbell was a lover of pewter, and to such a one—on his visitations through his Archdeaconry—to see fine old consecrated pewter vessels, lying neglected here, there and anywhere, was an incentive to do something to bring about a better and more orderly state of affairs, and to see that—so far as lay in his power—greater reverence and respect should be accorded to such vessels.

As a first step towards this, he compiled a list of the pewter in his Archdeaconry, and his opportunity came with the preparations for the celebration of the eight hundredth anniversary of the Diocese, which was founded in 1133. Towards the end of 1932, a mutual friend suggested to the

Archdeacon that I might be of assistance in furthering his project; and, within a short time, arrangements having been made, it was possible for me to examine and make a fully detailed inventory of such pieces as the Incumbents of the various Parishes chose to send to me for the purpose, and where the latter could afford the expenditure involved, to have them completely restored. Under this scheme the pewter of some

thirty-three Parishes had been recorded in my inventory, nearly all of which had been thoroughly restored, when, owing to the death of Archdeacon Campbell, the work had, perforce, to be discontinued and further progress for the time being in abeyance.

The late Archdeacon suggested the compiling of an inventory as a contribution to the Octocentennial celebrations, and the scheme was put into effect, with the result that, when the Exhibition of Diocesan Church-plate was inaugurated in the Fratry, 1



NO. II.—IMITATION SILVER MARKS

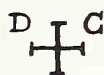


NO. III.—PATEN ENGRAVED ARMS OF BIRD

display of this restored pewter was a much appreciated section, as may be judged by the photograph (No. i.). The inventory was being built up in a loose-leaf volume, sheet by sheet, a copy of each one being sent to the Archdeacon, and to each Incumbent a copy of the sheet which referred to his own particular Parish vessels. A further copy remained with myself. By this means it was hoped to stimulate the interest of the rural clergy and laity in their possessions, and at the same time to accumulate a full record for the Diocesan Archives. Several Incumbents have written to me for information as to the best way to ensure that these vessels shall not again fall into decay, and they have now protected them in air-tight cases with glazed sides, tops and fronts, and with bestos backs and bases covered with black velvet, in which their pewter



No. IV.—PAIR OF FLAGONS, BEFORE REMOVING THE COATING OF SCALE



treasures will be shown, as they deserve to be, in the respective churches. For the moment this great work is arrested, and everything depends upon the attitude towards it of Archdeacon Campbell's successor; meanwhile much

valuable data have already been assembled, and to this, it is hoped, more will be added.

Though the pewter came to me in no particular sequence, I have classified it under its respective Archdeaconries, and further under the Rural Deaneries in alphabetical order, and the various parishes, in their turn, under the Rural Deaneries, for this seems the most satisfactory way of presenting them, because this affords, not only a local record of each Parish, but of each Rural Deanery and Archdeaconry; the several Deaneries of Carlisle, Westmorland and Furness being given in the following paragraph.

RURAL DEANERIES—ARCHDEACONRY OF CARLISLE: Appleby and Kirkby Stephen; Rampton; Carlisle; Kirkoswald; Bowther; Maryport; Penrith; Wigton. ARCHDEACONRY OF WESTMORLAND: Kendal. ARCHDEACONRY OF FURNESS: Gosforth; Ulverston.

For the "benefit" of those Clergy who have not yet decided to send their pewter

for inclusion, let me repeat a little story, sent by me to the late Archdeacon, which he incorporated in his letter to the *Carlisle Diocesan Gazette* for January 1933; the moral may be helpful to others.

A Clergyman, on taking up residence in a new Parish, found a battered old can in one of the rooms of the Vicarage, which eventually found its way to one of the outhouses. Later, it was put into a rummage sale, but no one seemed to want it, so a flat-iron was added to it and finally the two sold for a shilling or so.

Within a short time afterwards the "can" was purchased by a pewter lover for £45!

As one might expect, the examples in Carlisle



No. IVa.—THE TWO FLAGONS, SHOWN ABOVE, AFTER BEING RESTORED

Cathedral are not numerous, comprising only a pair of flagons in the Cathedral and eight plates in the Deanery. The flagons, a fine and important pair, are referred to in a Cathedral inventory at the end of the seventeenth century. When these reached me, one lid was severed and its thumb-piece crushed down upon it. They are shown

(No. iv.) after the repairs, but before the heavy scale with which they were coated had been removed; and again in their final and cleaned state (No. iva.). Though by the same maker, they are not an exact pair, as may be seen from the differences of their base mouldings and in other minor details. The deep scotia mouldings of their covers are unusual, as also are the concave bands which surround the lips of the bodies. The dimensions of the flagons are: height, $11\frac{7}{8}$ in.; height to lip, $9\frac{1}{2}$ in.; diameter at base, $7\frac{1}{8}$ in.; and at the lip, $4\frac{1}{2}$ in. The thumbpieces are of the plain,



No. VI.—FLAGON, DATING ABOUT 1710

“twin-cusped” type with quite plain backs (No. vii.). They were made by Francis Lucas, sr., of York, whom we already know as the maker of the four important candlesticks in York Minster, which were restored in 1930.

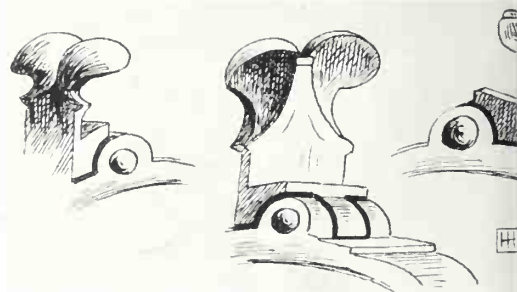
Lucas's touch (see page 107) appears upon the base, inside, and the four small imitation silver marks (No. ii.) upon the flat



No. V.—PAIR OF FLAGONS WITH UNUSUAL TYPE THUMBPIECES: CIRCA 1700

these four small lion marks, the “Mark-of-the-Hall” for York, culled from the five lions in the City Arms. It is a point upon which further light must be sought. The period of the flagons is circa 1660.

The eight plates in the Carlisle Deanery are of ordinary plain rimmed type, measuring $9\frac{3}{4}$ inches diameter. Strictly speaking, these are not ecclesiastical in the same way as the other pieces in this inventory, for they were used in everyday life in the Deanery; evidence of this being seen in the numerous deep knife-cuts. They were made by John Anson, a hitherto unrecorded pewterer, whose touch is shown (page 107), and its similarity to those of William Hogg and Robert Sadler of Newcastle-upon-Tyne, would indicate some connection with them and with that city. Upon the backs of these plates, beneath the touch and the quality mark of the X-crowned, appears a fairly large Cross potent, between the letters “D.C.” (Deanery of Carlisle), also shown here.



No. VII.—DETAILS OF FLAGON TWIN-CUSPED THUMBPIECES

tops of the covers. At first, the natural incidence was that these were the “silver-mark” of Lucas or, but their appearance upon both the Dalston flagons, one with the touch of John Harrison of York, and once with no discernible touch, suggests their having another significance and prompts one to wonder whether we have not



SIR CHR. WREN.
Late Surveyor General of
the Royal Buildings.
He died the 22. of February aged 91.

SIR CHRISTOPHER WREN : FROM THE
PORTRAIT BY SIR GODFREY KNELLER IN
THE NATIONAL PORTRAIT GALLERY. BY
KIND PERMISSION OF THE TRUSTEES

FURNITURE FROM THE INDIES · III

By R. W. SYMONDS

HAVING dealt with "Indian" lacquered furniture in the July issue of THE CONNOISSEUR, I shall now describe "Indian" furniture made of rosewood, or blackwood, and ivory. Unfortunately, there is but little information with regard to these varieties of furniture to be gathered from contemporary documents. The only references I have been able to find after much research are in the contemporary statistics of imports filed at the Public Record Office. In these records there is a series of priced lists, dating from 1697 to 1780, that include furniture, amongst other classes of goods, which was imported into England at that period. These records do not disclose the actual countries from which the shipments were made, the only indication of origin being the mention of "East India" or "East Indies." The descriptions of the furniture are extremely brief, but the following quotations, taken at random, give a general idea of the type and cost of this Indian rosewood, or blackwood, furniture, which was imported. I shall deal later with ivory furniture. This Anglo-Oriental furniture, which is described as rosewood in the lists of imports, was made of East Indian rosewood (*Dal-*

bergia latifolia). It is a heavy, close-grained wood of a variable colour, "ranging from a light red to a deep rich purple and streaked with every shade from golden yellow almost to black." This wood is likewise termed Bombay blackwood, and therefore the description blackwood in the lists of imports may also refer to rosewood, but, if this is so, it would seem curious that the same wood should be classified under two different names in the same lists. Blackwood is not mentioned until about 1759, and from that date furniture made of both woods is referred to.

The first reference to rosewood furniture that I can find is under the date of Christmas 1725 to Christmas 1726. This entry refers to the importation of—"Chairs of Rosewood inlaid with Mother of pearl 24 N° £12." In the following year there is mention of "Tables of Rosewood inlaid with Mother of pearl 12 N° £5. 10. 0."

Under the date of 1729-1730 there are:

Boxes Rosewood	6	3/-
Card Tables of Rosewood	2	4/-
Chairs of Rosewood	48	£12.
Desks of Rosewood	3 N°	£2. 5. 0.

Again, in the year 1738-1739 among other importations there were included:



No. 1.—ONE OF THE BURGOMASTER CHAIRS, PROBABLY MADE AT THE EAST INDIA DUTCH SETTLEMENT OF BANTAM. CIRCA 1720

Cabinets of Rosewood	4	£12.
Settee of Rosewood	2	£1.
Stands of Rosewood	28	£1. 8.
Tables of Rosewood in Frames	6	£1. 10.

And the statistics for the period 1746-1775 mention, among many others, the following pieces :

Christmas 1746 to Christmas 1747 :		
Tables of Rosewood p cards	3	15/-
Christmas 1750 to Christmas 1751 :		
Tables of Rosewood	2	10/-
Christmas 1759 to Christmas 1760 :		
Bureau of Blackwood inlaid w th Ivory	1	£5.
Dressing Table of Blackwood inlaid w th Ivory	1	£1.
Blackwood 42 Planks 320 Sticks		£12. 8.-
Writing Desk of Blackwood inlaid w th Ivory	3	7/9
Christmas 1769 to Christmas 1770 :		
Bureau of Blackwood	1 N ^o	£1. 16.-
Cabinets of Blackwood inlaid w th Ivory	2 N ^o	£3
Christmas 1774 to Christmas 1775 :		
Tea Chest of Blackwood	1	5/-



NO. II.—AN ENGLISH WALNUT CHAIR WITH THE PIERCED AND CARVED HIGH "INDIA" BACK AND MOULDINGS. CIRCA 1720



NO. III.—A ROSEWOOD CHAIR MADE IN CHINA TO AN ENGLISH DESIGN. TEMP. SECOND QUARTER OF EIGHTEENTH CENTURY

Before proceeding further with a description of this Anglo-Oriental furniture, it seems necessary to correct the popular fallacy that it is made of a wood called padouk. Up to the present time, both writers on the subject of antique furniture and those in the antique trade have thought that this rosewood furniture was made of padouk. In fact, in the first article on the subject of Eastern Indian furniture, which appeared in the May issue of *THE CONNOISSEUR*, I wrote that Anglo-Oriental "polished wood furniture was usually made of a wood called padouk." I had then, however, taken steps to obtain authoritative opinion on the subject, as my researches up to that time had been confined to lacquer furniture, and not to polished wood furniture, but I have since made further investigations in order to identify the actual wood from which this reported "Indian" furniture was made. Recognized authorities on timber inform me that padouk in no way resembles rosewood, as it does not possess the same dark streaky figure, and



A MINIATURE BUREAU VENEERED WITH IVORY WHICH IS DECORATED WITH ENGRAVED WORK. INDIAN : TEMP. LAST HALF OF THE EIGHTEENTH CENTURY

2021
PUBLIC LIBRARY
Burlington, Cal.

that this furniture, commonly thought to be made of padouk, is, in fact, made of rosewood. Although padouk is an Indian wood, it is extremely doubtful whether it was ever used for the making of Anglo-Oriental furniture. How it was that this rosewood furniture came to be termed padouk it is difficult to say. It may have been that, owing to its Victorian associations, rosewood furniture was considered by antique dealers to be unsaleable, and therefore to overcome the difficulty was described it as padouk.

According to the records, this Anglo-Oriental furniture appears first to have been imported into England in 1725, its importation continuing until 1780, when unfortunately this series of import statistics at the Public Record Office terminates. Judging from examples of this furniture extant in England to-day, most of it would appear to date from 1730 to 1770, as pieces of a later date are rarely found. I have, however, seen one extending dining-table mounted on pedestals, and made of East Indian rosewood which, unquestionably from its design and construction, was made in the East, in about 1820. It would seem that this furniture ceased to be imported into England in any quantity towards the end of the eighteenth century.

We have no evidence at all as to the places in which Anglo-Oriental rosewood furniture was made, though it may perhaps be assumed that it came from the same places as the lacquer furniture. In my last article, I mentioned that Pinquin, Amoy and Canton were centres

from which lacquer furniture was purchased in the late seventeenth century by the Factors of the East India Company for sale in England. That this rosewood furniture was made in China is proved by the existence of pieces with Chinese inscriptions on the drawers, an example of which is the bureau bookcase illustrated (No. v.). The mirror glass panels painted with Chinese landscapes in the doors of this bookcase are further proof of its Chinese origin. In the lists of imports under date 1769-1770, there is reference to "Bookcases of Rosewood wth painted Look^g Glass Doors ^{no} 1 at 20^{11/2} £8." This description would certainly apply to the bookcase illustrated.

Another example of a piece of Anglo-Oriental furniture made of rosewood is shown

here (No. iii.). This chair, with the knees of its cabriole legs decorated with lion masks, is a copy of an English walnut or mahogany chair of the period 1730-1740. The ornamentation of the knees of the cabriole legs of card tables and chairs with lion masks appears to have been specially favoured, as a number of Anglo-Oriental chairs and tables with their legs decorated with this motif are extant. The bookcase and the chair are so strongly English in design that they must have been made for the English and not for the Dutch market. A peculiarity of Anglo-Oriental chairs is that the seats are caned and not upholstered.

Among the furniture which was made by the Dutch in the East Indies for sale in their home market and elsewhere in Europe, was a particular type of chair, known to-day as a



No. V.—ROSEWOOD BOOKCASE WITH MIRROR PANELS PAINTED CHINESE LANDSCAPES, MADE IN CHINA TO AN ENGLISH DESIGN. CIRCA 1770

Burgomaster, which must have been produced in large quantities, judging by the number of examples which exist at the present time. A specimen of such a chair is illustrated (No. i.); although this chair has cabriole legs and paw feet, it shows certain Oriental characteristics in the execution of its design, whereas in the design of the book-case and chair illustrated there is little, if any, suggestion of Oriental influence. The pair of carved heads surmounting the front uprights to the back of the Dutch chair are distinctly Oriental, the eyes, for example, being almond shaped. Moreover, the circular panels of pierced carving which decorate the splats of the back are purely Oriental in their treatment. This type of pierced decora-



No. VII.—IVORY TABLE, CARVED AND GILDED ORNAMENT. INDIAN: TEMP. LATE EIGHTEENTH CENTURY



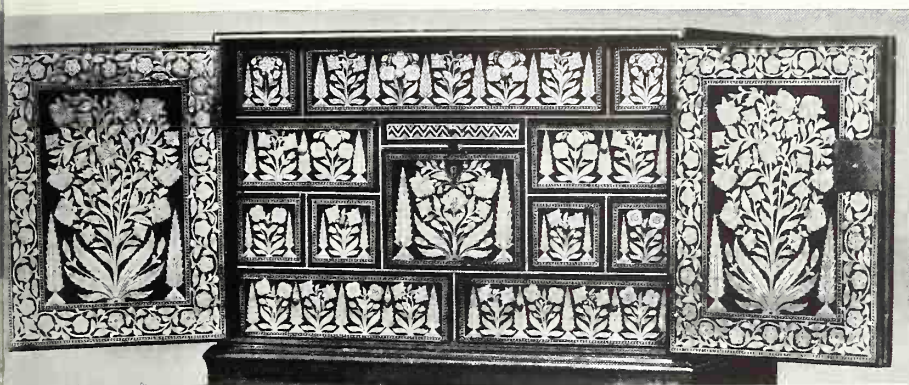
No. VI.—AN INDIAN INLAID CABINET WITH CARVED FIGURE SUPPORTS. TEMP. FIRST QUARTER OF EIGHTEENTH CENTURY

tion was reproduced by the Dutch chair-maker for the ornamentation of the splats of tall chairs with bended backs, a type of chair which was copied in the early eighteenth century by the English chair-makers. An example of an English copy of such a chair is illustrated (No. 1). Among the accounts of purchases of furniture for the Royal Household is an invoice of Richard Roberts, under the date of Michaelmas 1799, which relates to the supply of, "8 fine walnut matted bottom Chairs with India backs and moldings £16."

It is interesting to find that this type of decoration, which originated in the East, and was copied by the Dutch chair-maker, and subsequently by the English chair-maker, was described at the time as "India." These so-called Burgomaster chairs were also made in Holland, but there is no evidence that they were ever made in England. Those of Eastern provenance were most probably made at Bantam, which, as I mentioned in my last article, was a Dutch settlement in Java, where the Dutch East Indian Company had set up factories for the making of articles for the European trade. All rosewood furniture was not made in the East, as a certain quantity of the wood itself was imported into this country and was used by English cabinet makers. Reference to pieces made of rosewood is to be found in some original receipts of Thomas Chippendale's which have been preserved.

A good deal of Portuguese furniture was also made of rosewood, but, in this case, it was a different variety, which came from Brazil. It was known as Jacaranda wood. Much of this Portuguese furniture was English in character, since it was mainly made for the English colony in Oporto, the centre of the port wine industry, and for some of the more wealthy Portuguese, who evinced a pronounced preference for furniture of the designs which were then popular in England.

* In the records of imports there are a number of items relating to imported rosewood. For example, under the date of 1722-1723 there is mention of 30 cwts. of "wood rose" at a cost of £7 10s.



VIII.—INTERIOR OF CABINET, ILLUSTRATED BELOW (No. IX), SHOWING DETAILS OF THE INLAID IVORY

this piece are fixed with pegs, a typical feature of Indian craftsmanship. The inlaid design, which is cut in the solid wood, and not in the form of veneer, as was the method in European marquetry, is coarse in execution.

There are far fewer of this type of marquetry cabinets existing in England than of those which

Cabinets inlaid with ivory were another type of "Indian" furniture imported into England during the late seventeenth and early eighteenth centuries. In the records of imports there is mention of many such pieces. The cabinet illustrated (No. ix.), which is mounted on a stand of English design and workmanship, is an interesting example. It was made at the Portuguese settlement of Goa, where inlaid ivory work of this description was produced, and it will be noticed that the design is not Chinese, but strongly Persian in character. This was a distinguishing feature of the ornament employed by the artist-craftsmen in Goa during the seventeenth and early eighteenth centuries. All ivory-laid cabinets imported into England did not come from Goa, since similar furniture was made in other parts of India, and, probably, also in some of the Islands in the East Indies.

The contemporary lists of imports mention cabinets, tables and escritoirs inlaid with ivory. During the year 1741-1742, for example, there is recorded the following item :

Escritores of Ebony inlaid with Ivory 3 £6 ;

Whilst, for the year 1750-1751, there are :

Cabinets Inlaid with Ivory 1 No £1. 10.

Tables Inlaid with Ivory 1 5/-.

The very low cost of the pieces mentioned is not remarkable, having regard to the cheapness of native labour and material at this date, considerations which induced the English merchants to import these Oriental pieces into their own country. The inlaid cabinet illustrated (No. vi.) is unquestionably of Indian provenance, but I feel that it is impossible to hazard an opinion as to the actual province in India in which it was made. The carved supports, in the form of figures, to this cabinet are definitely Eastern in appearance. The linings and the bottoms of the drawers of

are inlaid with ivory. This may be accounted for by the fact that such inlaid wood cabinets were not made specially for export to Europe, as was the case with those of inlaid ivory,



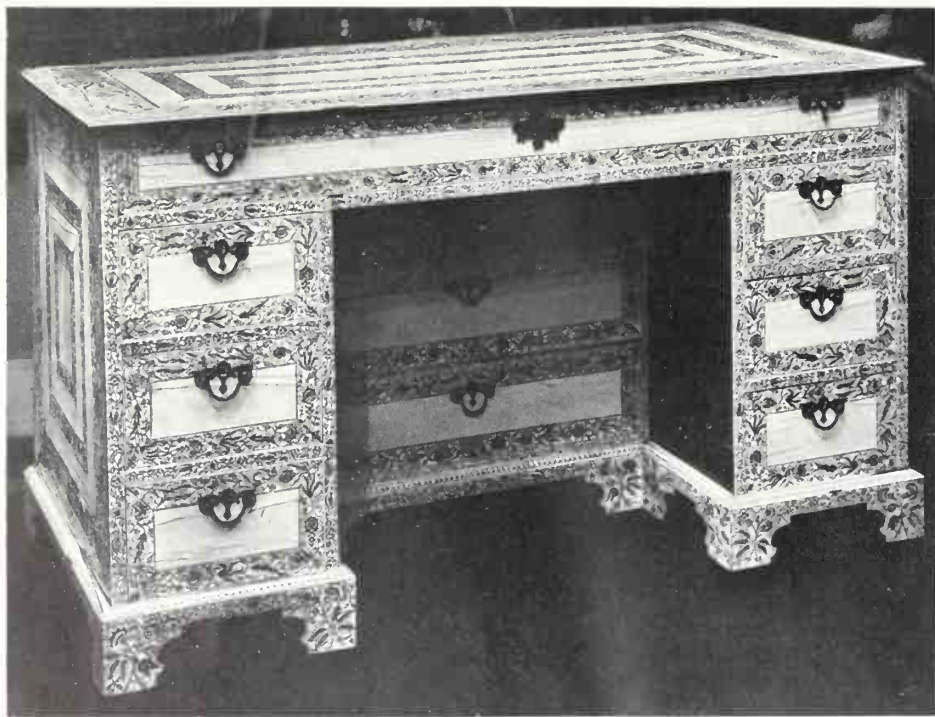
No. IX.—CABINET INLAID WITH IVORY MOUNTED ON ENGLISH STAND. TEMP. FIRST QUARTER OF THE EIGHTEENTH CENTURY

examples of which are shown with this article.

In considering ivory furniture which was made to European designs, it may be said that the chairs were made of solid ivory and the tables and cabinets of veneered ivory. It is very doubtful whether this class of ivory furniture, which was unquestionably made in India, was ever specially produced for the English market. Its design was, however, based on English examples, as can be seen from the pieces illustrated here, and this may be explained by the fact that it was made by native craftsmen for the use of Indian Princes, who in the eighteenth century displayed a marked predilection for things of European design. The table and chair shown (Nos. vii. and xi.) are made from solid ivory, the ornament being carved and gilded. These pieces (the chair is one of a pair) are in the Jones collection at the Victoria and Albert Museum, and are said to have come from Mysore and to have been owned originally by Tippu Sultan. They were captured by Lord Wellesley at the fall of Seringapatam, in 1799, and he presented them to Queen Charlotte. Mr. Jones purchased them at her sale, and it is recorded that he paid the sum of £350 for the table and £600 for the two chairs. It is patent that the table is a direct copy, so far as its shape is concerned, of an English table dating about 1775.



NO. XI.—A CHAIR OF SOLID IVORY, CARVED AND GILDED ORNAMENT. INDIAN: TEMP. MIDDLE OF EIGHTEENTH CENTURY. CAPTURED BY LORD WELLESLEY AT SERINGAPATAM.

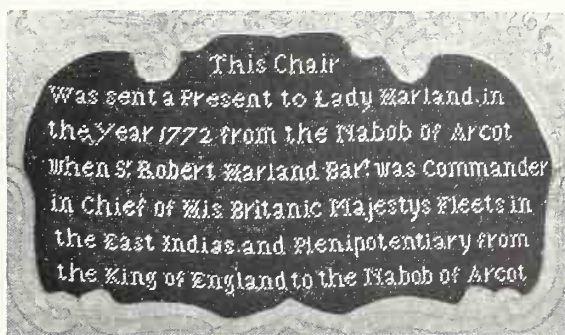


NO. X.—INDIAN WRITING-TABLE VENEERED ENGRAVED IVORY. TEMP. LATE EIGHTEENTH CENTURY.

The pedestal writing table (No. x) is another example of this ivory furniture, but in this case the ivory is veneered on a wood carcase, the decoration of the ivory being done by engraving, which is afterwards filled with black wax so that the ornament shows up clearly by contrast with the ivory.

The inlaid ivory chair illustrated (No. xiv.) is a particularly interesting example. This chair is made of ebony into which the ivory ornament is inlaid, the design being based on that of an English chair dating from about 1775.

originally, this chair had a cane seat which has been upholstered over and covered with nineteenth-century needlework on which has been worked an inscription giving the chair's past story (see No. xii.). The scarcity of this type of ivory furniture in England to-day may be accounted for by the fact that it was only produced for use in India. Its occasional import into England can be explained either by the reason that it was given as presents to Indian potentates to English officials who subsequently brought it to England; or it was purchased by English residents in India as objects of curiosity and brought to England or sent home as gifts. The fact that the records of imports into England make no mention of ivory furniture of this kind is also evidence that this type of furniture



NO. XII.—NEEDLEWORK PANEL ON SEAT OF CHAIR, NO. XIV.

was not specially made for sale to England.

For the photographs of the several examples illustrated, I am indebted to Messrs. J. J. Wolff (No. i.); Francis P. Garvan, Esq. (No. ii.); Messrs. M. Harris & Sons (Nos. iii., iv., x., xii.); Messrs. Mallett & Son (Nos. vi., ix., xiv.); the Victoria and Albert Museum (Nos. vii., xi.).

In concluding this series of articles dealing with Indian furniture, I feel that an acknowledgment should be made to Dr. Wilhelm Slomann, the Curator of the Kunstindustrimuseum of Copenhagen, who was one of the first to draw my attention to the fact that much of the rosewood furniture bears Chinese inscriptions. The results of Dr. Slomann's researches were published in an article, written by him, in the *Pantheon* for January 1929.



NO. XIII.—AN INDIAN IVORY ARMCHAIR DECORATED WITH ENGRAVED ORNAMENT. TEMP. EARLY NINETEENTH CENTURY



NO. XIV.—AN EBONY ARMCHAIR INLAID WITH IVORY. FROM AN ENGLISH DESIGN. INDIAN: MID-EIGHTEENTH CENTURY

EDWARD BINGHAM, POTTER OF CASTLE HEDINGHAM

By HENRY CLAY

FOR some unexplained reason, writers on ceramics have omitted any but the most cursory reference to the small pottery established by Edward Bingham at Castle Heddingham, Essex. It may be they have assumed that, dating as recently as the end of the nineteenth century, it is yet too modern, or perhaps this pottery has been so far regarded as of insufficient importance to engage the attention of the collector. Again, the infrequent appearance of examples in the shops or in the salerooms might account for the apparent lack of interest; for it is not unusual for those who collect this ware to experience an often long interval between the acquisition of specimens.

The site of the pottery was a small plot of land, near the Castle keep. Originally there was only one cottage in the south-west corner, the home of Edward Bingham and his parents, but when he married he built, with his own hands, a four-room cottage, over the central door of which in a panel he inscribed in cement POTTERY HOUSE. Later, another cottage was built behind the original one, but facing the reverse way, which was named POTTERY COTTAGE. The pottery shed, about 50 feet long, was at the top or east end of the garden, perched on a hillock, and it presented a primitive and rustic appearance, finishing in the north-east corner with a corrugated-iron structure, containing their self-built kiln. Two storing sheds, one



NO. I.—A VASE LISTED BY BINGHAM AS A "ROMAN POCULUM"



NO. II.—COPY OF AN EARLY TYG OF THE TYPE MADE LATTERLY IN A BRIGHT TUDOR GREEN

on each side of Pottery House, and a show-case near the entrance, completed the buildings. The only building that remains to-day is the four-room cottage built by Edward Bingham; both the first and third cottages having been demolished, and a strip of land on the south side taken to make a private entrance to another residence.

Fortunately, in almost every county in Great Britain, we have antiquarian societies, that collect and publish information relating to their several counties, and it is so a member of one such society, Mr. C. Fell Smith, that the present writer is indebted for most of the facts bearing on the life of Edward Bingham, the Castle Heddingham potter.* Another article, written

by Miss Smith on Castle Heddingham, was published in 1907,† to assist her in which Bingham left

his holograph diary, a story of struggles, failures, visions, and mystical experiences from childhood to old age. And he also refers to two articles on pottery which were published in the *Essex County Chronicle* on December 24th, 1880, and October 29th, 1886.

Edward Bingham was born in 1829 at Blackheath, and was the only son of Edward Bingham, who worked for his brother a "red potter" at Lambeth from 1775 to 1780. When the boy was five years old, his father moved to Gestingthorpe, and three years later settled at

* *Essex Review*, No. 147, July, 1886.

† *Victoria History of the County of Essex*, vol. II, 1907.

Edward Bingham, Potter, of Castle Hedingham



No. III.—A LION-FACE JUG INCISED WITH TRELLIS PATTERN, GLAZED DARK BROWN

Castle Hedingham as a plain earthenware potter. The young Bingham at an early age showed the talent for wood carving; he would also model leaves, snakes and other natural objects, in which the local Vicar encouraged him by the loan of books. While still a youth, he spent a year as an assistant to an uncle who kept a school for deaf and dumb boys at Rugby, which helped to develop his mental outlook and to quicken his artistic and archæological leanings. Later, after he returned to his home, his father showed him to keep to the making of plain earthenware, instead of experimenting and creating original designs; but the son insisted upon producing his own ornamental pieces, with the result that

his work was refused by prospective buyers. Notwithstanding some success with a terra-cotta vase of plaited trellis design, and the many valuable secrets he received from his father, the pottery business declined, and in 1859 he was obliged to supplement his small income by starting a school for boys, which he kept going for six

seven years, modelling and doing a little setting in his spare time. By employing a few hands in 1864, he was the first person in the neighbourhood to come under the new Factories Act. And an interviewer in 1880, mentions that Bingham was sub-postmaster for another seven years, which may have followed his school venture; for there was no more news of him until

1874, when we learn that he is showing his wares at Hertford and Sudbury. This is the year in which he dates the improvement in the glazed ware he was beginning to make; an improvement which is traceable to his reading a copy of the *Life of Wedgwood* by Miss Meteyard.

One large vase with raised figures, representing allegorical and classical scenes, was specially designed for the Chelmsford Exhibition of 1875, and his work was much admired and purchased by members of the Royal Archæological Society when they visited Hedingham Castle in the autumn of 1876. These specimens were exhibited near the keep of the Castle, and attracted the attention of Sir Henry Cole, who expressed his approval of the

pottery. Mr. (afterwards Sir) A. W. Franks, Mr. Sodon Smith and others interested themselves in Bingham's designs, and a number of pieces were purchased by Mr. John Sparkes, master of the School of Art at South Kensington, from the Fine Art Exhibition at Hertford in 1880.

By this time, Bingham with his eldest son

E. W. Bingham, who had assisted him from boyhood, had increased the variety and importance of their productions, and by the year 1886 had to their credit, the Essex jug, the de Vere plaque, the Colchester Roman vase, copies of Greek, Roman, Egyptian and Babylonian wares, elegant ewers, and copies of old French, Venetian, and Italian majolica, Palissy vases and plates,



No. IV.—THE RUBENS PLAQUE: ONE OF BINGHAM'S MORE AMBITIOUS WORKS. THE SUBJECT, IN ALTO-RELIEVO, WAS ADAPTED FROM A PRINT AFTER RUBENS

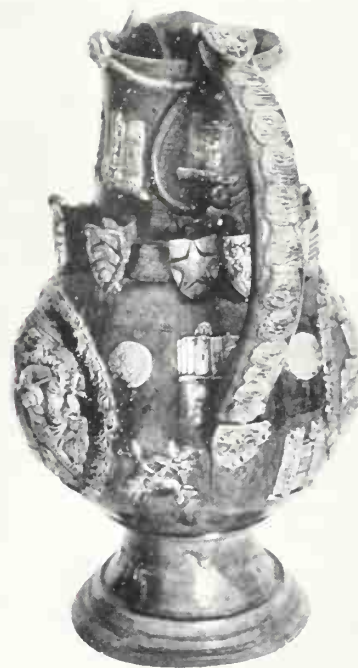
German stoneware, and numerous examples of English medieval ware.

Photographs still exist of the interior of the keep, showing the large grey-blue Porsenna vase commissioned by Lady Margaret Majendie, the de Vere plaque, and other Hedingham ware destroyed by fire during the military occupation of the keep in the Great War. Other pieces worthy of mention are: a vase decorated with scenes from the history of Hedingham Castle, presented by public subscription to Mr. J. A. Majendie on his marriage in 1893; the Joy of the Vintage, purchased by Mr. Wingfield Baker; a drinking cup, secured by Lord Braybrooke; and a bas-relief after Rubens, bought by Mr. C. K. Propert. A replica of the Porsenna vase belonging to Mr. S. A. Court-auld is shown here (No. vii.); this was an original design by Bingham, and probably his largest. It is 37½ inches high, the colours are grey-blue and light fawn, and is believed to be the only example of this vase known. The relief subjects represent two scenes of ancient Roman history: the display of bravery and fortitude by Caius Mutius holding his right hand in the fire to show Porsenna the firmness of the Roman character; and (on the reverse) the virgin Cloelia selecting the youthful hostages who were to be liberated by order of Porsenna, King of Etruria.

The Essex Jug (Nos. v. and vi.), with its clever epitome of the history of Essex, is indicative of Bingham's urge to im-



NO. V.—THE HISTORICAL ESSEX JUG DESIGNED AND MADE BY BINGHAM, AT CASTLE HEDINGHAM, FROM LOCAL CLAYS AND DECORATED WITH VARIOUS SYMBOLIC MEDALLIONS



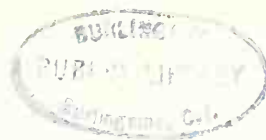
NO. VI.—ANOTHER VIEW OF THE ESSEX JUG SHOWING THE VARIOUS APPLIED SHIELDS AND ORNAMENTS

part information and education. Bingham's own description of this jug:

The Historical Essex Jug is made of the finest selected clays from the alluvial deposits of the county of Essex by Edward Bingham of Castle Hedingham, as a specimen of Essex manufacture.

Continuing, Bingham explains that the crops and other foods produced in the county are represented by the ears of wheat along the brim, oysters down the handle, and the borderings of hops and saffron around the three large medallions. The county arms support the handle, and in front are the arms of four Essex boroughs, Harwich, Colchester, Chelmsford, and Malden, and the Essex monogram S.E. (entwined) being at the back of the jug (No. v.) to the left of the bottom of the ornamental handle.

Several time-honoured buildings of Essex are shown by the Castles of Hedingham and Colchester; Layer Marney Tower (at the base), Hadleigh Castle, Beckenham Gate, Stratford Abbey (on the neck), and Saffron Walden Castle and Waltham (at foot). Six ancient families of Essex are noted by their shields: De Vere, Tyll, Bouchier, and Symonds (under handle), Capel and Mildmay (top and bottom of handle). The central medallion is adapted from the frontispiece of Peter Milman's *History of the County of Essex*, where Essex is represented as displaying her resources to Agriculture and Commerce. The two side medallions are original designs showing, respectively, an Essex battle scene, Boadicea



taking the Roman legions at Messing in Essex, and the old Essex custom, the Dunmow Flitch, with a procession of "Essex calves."

Three specimens of the ancient coinage of the county appear on the jug in obverse and reverse, one each of Cunobeline, Carausius and Constantine. On the base are the words *Essex Jug*.

The jug is 17 $\frac{3}{4}$ in. high and 39 $\frac{1}{2}$ in. circumference; the various decorations being: a body, mottled brown; coins and a coat, yellow; medallions, dark blue; castles, shields and oysters, grey-blue. It is signed under the base, *E. W. Bingham* and dated January 2nd, 1905, and in view of the date, this was probably the last one made, for the pottery ceased down during the following month. Among Bingham's more ambitious works, the Rubens vase (No. iv.) is especially noteworthy for its fine modelling. Pictures mounted on doors armed with spears dispatching a popopotamus and a crocodile which have attacked two other men. Dogs are furiously worrying the beasts, which are modelled to show their impotent fury with remarkable skill. This panel, which is in relief, is adapted from an

early print after a well-known picture by Rubens. The three other examples illustrated are from the collection of Herbert A. Webb, Esq. One is a copy of an early lion-face jug (No. iii.), the body of which is incised with a trellis pattern and covered with a dark-brown coloured glaze, common to this pottery. The tyg (No. ii.), bearing figures 1612, is a type that was made in various

sizes and colours, the bright Tudor green being a late colour with this ware. The vase (No. i.) is described by Bingham as a "Roman poculum," and has the distinction of being listed as number 1; this was also produced in a variety of colours.

In addition to the larger and more important pieces, such as have been described and illustrated

here, numerous ingenious novelties were produced at Hedingham. Among them were the curious puzzle jugs, at one time popular in village inns, and small figures of birds; the latter being so made that by blowing into them, they gave out the sound, "Cuck-oo." Bingham also made a number of garden vases, though it is unlikely that any which remain intact are now recognized as the work of this potter.

That the Hedingham pottery at one time gave promise of becoming important is evident from the fact that, in 1885, Bingham had thirteen kilns working. And for some years subsequently, he enjoyed considerable prosperity, for the unusual vases and drinking-cups which he produced, as well as the soft greys, blues, greens and other colours, appealed to the popular taste.

In 1899, Bingham's son took over the busi-

ness, which he sold three years later to Messrs. Hexter Humpherson & Co. of Newton Abbot, Devonshire. It was carried on by them as the "Essex Art Pottery," with Mr. E. W. Bingham as manager, but difficulties arose, and in February, 1905, it was decided to close the works and sell off the stock. A further article on this pottery will appear in the September issue of *THE CONNOISSEUR*.



NO. VII.—REPLICA OF THE PORSENNIA VASE DESIGNED BY BINGHAM: IT IS 37 $\frac{1}{2}$ INCHES HIGH AND PROBABLY THE LARGEST PIECE HE MADE

NOTES AND QUERIES

The Editor invites the assistance of readers who may be able to impart information required. It must be understood that he does not necessarily identify himself with attributions or other opinions expressed by correspondents.

WHEREABOUTS OF ORIGINAL (No. 897)

SIR,—Could any reader give the name of the painter and the whereabouts of the original portrait of Princess Matilda Sobieski, an old copy of which is in my possession. I enclose a photograph for publication. The dress is of pale blue satin, heavily embroidered, with ermine cloak. In her hand is a mask, and above her wrist is apparently another mask of a negro boy. My picture has the word "copy" lettered on the back.—A. W. MOSMAN, East Lothian.

IDENTIFICATION (No. 898)

SIR,—I enclose a photograph of a portrait in my possession which was bought in New York. It is definitely of its period, and I shall be glad if any of your readers can shed some light on the identity of the sitter and if possible the artist. The coat is a blue green, or possibly blue under the varnish. The cords are black and yellow, the hair light brown and the eyes appear to be brown. The Latin motto reads: "*Nectam honori tamen mortuo, qua vitae ante venit,*" and in another place are the words "*Aetatis 35 obiit.*"—MRS. A. STEWART WALKER.

SIR,—May I, through your columns, inquire whether any of your readers is the owner of pictures by Alexander or John Runciman, the Edinburgh artists who lived in the middle of the eighteenth century? I am hoping to collect a set of photographs of the pictures of these two artists, and for this purpose Messrs. Annan of Glasgow have undertaken to take photographs on my behalf. About ten of the paintings of these artists are in the possession of my family, and about six belong to the Scottish National Gallery. I think, however, that a considerable number, especially those of Alexander Run-



PRINCESS MATILDA SOBIESKI: INQUIRY No. 897



UNIDENTIFIED PORTRAIT OF A MAN: INQUIRY No. 898

ciman, who outlived his young brother by many years, are scattered about the country. I would be grateful to hear from any owners who would like to place their Runciman pictures to be included in this collection, when I will arrange for Messrs. Annan's photographer to go to their homes to make the necessary photographs.—WALTER RUNCIMAN.

SIR,—Can you perhaps give any information about a collection of Peter Delme, Esq., mentioned in Smith's *Catalogue Raisonné*, Part VII, No. 57, page 188, as the owner of an oil-painting by Rembrandt, *Leedscape* (engraved by Chatelain in 1744)? Is this collection still existing, or when and where was it dissipated? We should be much obliged if you can give us any particulars about this collection.—A.-B. C. E. Fritzes Ku Hofbokhandel, Stockholm.

THE Prince of Wales has become a regular subscriber to the National Art-Collection Fund. At last year's meeting the Prince, who is one of the Trustees of the National Gallery, announced the purchase for the Nation by the Fund of the *Mass of St. Giles*. The King is Patron of the Fund, and is deeply sensible of the useful and public-spirited work done by it, which is worth all support. Permission has been graciously given for members of the Fund to visit the Royal Collection at St. James's Palace on Thursday and Friday, the 12th and 13th July, from 11 a.m. to 5 p.m. The collection of the National Art-Collection Fund is at the Wallace Collection, Hertford House, Manchester Square, W.1.

THE Abbey set of Apple spoons, referred to in the June issue, was not purchased on behalf of the State by Mr. J. Pierpont Morgan, but is owned by a well-known Member of Parliament.

THE CONNOISSEUR IN AMERICA

By HELEN COMSTOCK



EXHIBITION OF PENN FAMILY PORTRAITS

PORTRAITS of William Penn and of two of his sons and his daughter Margaret (including the Pennsylvania Castle portraits from Portland) were part of a large number of historical subjects which the late John Frederick Lewis of Philadelphia brought together. The larger part of his collection passed as a gift to the Pennsylvania Academy of Fine Arts, with which he was associated for twenty-five years, but he made gifts to many other institutions as well. Last spring 217 of these paintings were brought together at the Academy as a special exhibition in his honour. Among them were the Penn portraits which had been presented in 1933 to the Pennsylvania Historical Society. Of these, Joseph Highmore's portrait of Penn's youngest son, Richard, is reproduced here; it is one of the Pennsylvania Castle

portraits which hung in the residence built, about 1800, for a grandson of William Penn on the island of Portland. This, with all other portraits of the Penn family, passed into the possession of J. McYrick and in 1887, and after his death these portraits, documents, etc., were sold at Christie's in July, 1916. The portraits of the sons, John, Richard, and the daughter Margaret, were then acquired by Messrs. Scott & Fowles. Richard, who was the youngest son by William Penn's second marriage, was born at Bristol on January 17th, 1706. He had no close personal connection with Pennsylvania, save through one-quarter intermarriage which became his after the death of his father, in 1718. He never visited his property, although his mother and his sister were urging him to do

In matters of business, he seems to have

been dominated completely by his brothers, and he complains on one occasion of their continually treating him as a child. He incurred their displeasure by marrying, at the early age of twenty-two, Hannah Lardner, the daughter of a physician in Gracechurch Street, London. His son, John, became governor of Pennsylvania.

The establishment of the Lardner family in Philadelphia seems to have grown out of the appointment in his will of Lynford Lardner, his wife's brother, as one of the administrators of his American interests. Benjamin Wilson's portrait of Richard Penn, which he gave to Lynford Lardner, was later in the possession of his grandson, Admiral James L. Lardner, in Philadelphia, and now belongs to Mrs. E. L. Reakirt of that city. It was painted about 1751, and shows an older man than the Highmore portrait, which was probably painted about the same time as the companion portrait of John Penn, which is dated 1744.

Both are signed by Highmore, and the portrait of John bears the inscription *John Penn* at the left of the head of the subject. Originally, a portrait by Highmore of Thomas Penn, the energetic second son who was actively connected with affairs in America, completed this group, but it was destroyed by fire at Tempford Hall, Bedfordshire, and is known only by an indifferent copy by M. I. Naylor in the Historical Society.



RICHARD PENN, THE SON OF WILLIAM PENN, 1706-1771 : BY JOSEPH HIGHMORE : FROM THE JOHN FREDERICK LEWIS COLLECTION. GIVEN TO THE PENNSYLVANIA HISTORICAL SOCIETY BY MRS. LEWIS, 1933.

MAZER IN ST. LOUIS MUSEUM

IT is probable that the reason why the mazer, which has for some years been in the City Museum of St. Louis, has escaped mention in the various attempts to trace the whereabouts of these objects is because it entered the western museum as recently as 1924. Previous to the

past decade, it was rare indeed for an example of these early vessels to appear on the market, but post-war taxation in England has compelled many families to dispose of mazers and similar treasures. In 1927, the MacGregor (or Bannatyne) mazer was sold at auction and brought the large sum of ten thousand pounds, and in July 1929 the celebrated Pepys mazer, for long owned by the Saffron Walden Almshouses, also passed through the auction room and was acquired eventually by an American collector. Six years in advance of this, when the museum in St. Louis purchased the mazer which is here reproduced, the acquisition passed unnoticed, and it was not until two years later that the museum itself printed a report of it (in the *Bulletin* for July 1926), though the records of the museum are silent as to its provenance.

The maple bowl, of a rich golden tone and finely marked, is $4\frac{13}{16}$ in. in depth and $5\frac{3}{8}$ in. in diameter, which are the proportions of quite early mazers. The silver-gilt mounts, however, are thought to date not earlier than the sixteenth century. The base is supported by three rearing hippocgriffs, on the bottom of one of which the characters *xlvi* are engraved, while on the remaining two only *vi* is legible, the other letters being effaced. The print in the centre of the bowl is of the rayed type, and is engraved with a design showing a wreath, cord and tassels worked around a monogram composed of the letters HB over 10.

THE LONSDALE COLLECTION OF PEWTER

THE collection of American pewter, formed by Mrs. H. L. Lonsdale of New York, was placed on exhibition at the new galleries of Israel Sack on Madison Avenue in June. Its three hundred pieces are broadly representative of pewterers of the late eighteenth and first half of the nineteenth centuries, and include a number of the rare pre-Revolution examples which are coveted by every collector. The records of the early pewterers go back as far as 1635, and it is the most baffling aspect of collecting pewter that the names of so many workers are known whose wares can-

not be found to-day. In addition to the inevitable melt-down for bullets, pewter long enjoyed a cash value, and many of the early advertisements not only make a continual bid for it (it was valued at seven shillings a pound in 1756), but some merchants offer to accept it for produce, so that it was virtually a medium of exchange.

Mrs. Lonsdale's collection contains a large number of the plates, porringers, basins, measures and spoons which represent the late eighteenth-century pewterers, while the coffee and coffee pots, the candlesticks and lamps typify the style to which the nineteenth-century makers turned when objects of the former class went out of fashion. The Connecticut pewterers are well represented, especially the extensive

Danforth family, who came originally from Massachusetts. Of the "pewtering Danforths" Mr. Louis Guerineau mentions in *Some Notes on Early American Pewterers*, mentions to which rivals the number of the clock-making Wardes, and exceeds the Goddard, Townsend and Egerton furniture-making families. Among the very large group of plates (from the eight-inch to the fifteen-inch size) is one by the first of the family, Thomas, who lived from 1703 until 1786 and worked in Taunton; and there are examples of the work of Thomas, the second of the name, who was born in 1731 and worked in Middletown;



MAZER. SIXTEENTH-CENTURY SILVER-GILT MOUNTING, CITY ART MUSEUM, ST. LOUIS

John, born in 1741, who was active in Norwich between 1772 and 1792; the third Thomas, who was working in Rocky Hill, Hartford County, in 1778; Samuel, a grandson of the original Thomas, who moved to Hartford; and Joseph, who also worked at Hartford, and was one of the early members of the family.

Among the thirty-six porringers there is one by John Danforth with a somewhat unusual handle, roughly triangular in shape instead of the more common cartouche type. As our leading authority on American pewter, Mr. Ledlie I. Laughlin of Princeton points out in an article on American porringers (*Antiques*, May, 1930) that about 90 per cent. of the handles of all American porringers show only three main designs, this uniformity, he explains, being accounted for by the fact that moulds were passed from one



PEWTER PORRINGER BY JOHN DANFORTH OF NORWICH, 1741-1799. IN THE COLLECTION OF AMERICAN PEWTER THE PROPERTY OF MRS. H. L. LONSDALE

terer to another, ing to the ex- pise of making moulds. Por- rers handles by n Danforth are strated with the cle mentioned, e with a geo- ric design some- v at similar to that ne Lonsdale por- rger, and one with a sign of dolphins, gesting that origi- nity in the con- nction of porrin- g handles might be ome extent pecu- l to this maker.

among the plates are some by the pre-Revolution terer, Gershom Jones of Providence (1759-1809), as l as some by Frederick Bassett of New York, *circa* 1786 ; Melvil of Newport, *circa* 1780 ; Jacob Whitmore of ddletown, Connecticut, *circa* 1780 ; Joseph Belcher of w London, late eighteenth century ; George Lightner Baltimore, of the same period ; Samuel Hamlin of vidence (1746-1801) ; and Nathaniel Austin of Boston 50-1825). D. Curtis, whose place of working is not own, and a maker named Treadway, whose first name is l to be discovered, but who worked in Colchester or ddletown, are also among the plate makers.

MINIATURE BY MALBONE

A WELL-KNOWN example of Malbone's work is lent by Mrs. J. Madison Taylor Philadelphia to the exhi- tion of miniatures, dating m the seventeenth to the eteenth century, at the nnsylvania Museum, ich has been arranged co-operation with the nnsylvania Society of niature Painters. Doubtless his own early ficulties gave Malbone exceptional appreciation the advantages of birth d breeding, but instead becoming embittered he ms to have delighted in ording evidences of both the men and women ose portraits he painted. nsequently, his men are distinguished gentlemen, d we hope that the women painted may all have en as fair, although it

seems, from the variety of their types, that he endeavoured to be honest.

Mrs. Trapier's name before her marriage, Hannah Shubrick Heyward, united with that of her husband the names of three Charleston families which had been long prominent in the city. The first Trapier in South Carolina came from France in 1685, and when the original barony

was divided nearly a hundred years later, and sold in small tracts, a Benjamin Trapier was among the first purchasers, acquiring over fifteen hundred acres in 1767. There was a member of the Heyward family among the signers of the Declaration of Independence, and a Lieutenant Shubrick served on the frigate *Constitution* in the engagement with the *Guerrière*. Mrs. Trapier, the subject of the miniature, was the mother of General James Trapier of the Confederate Army, who had charge of the construction of a floating battery in Charleston harbour during the Civil War.

The miniature illustrates Malbone's technique perfectly, showing the delicate cross hatching in which he worked, without recourse to stippling. He was often in Charleston, but the costume suggests that it was painted on his last visit in 1804, toward the close of his brief career. He died at the age of twenty-nine in 1806.

RAEBURN IN THE AUCTION ROOM

WHILE it is not within the scope of this department to follow contemporary auction prices, it may not be amiss to comment on the appearance in the auction room last May (at the American-Anderson Galleries) of Raeburn's superb portrait of John Lamont of Lamont, which is typical of the height of Raeburn's achievement and summarizes the particular features of the British school of portrait painters. A portrait could scarcely be reduced to simpler terms, and rarely is one so animate with the personal qualities



REVERSE OF THE HANDLE OF ABOVE SHOWING MAKER'S MARK

of the sitter as Raeburn's portrayal of the elderly chief of the Clan Lamont. While not recorded by Sir Walter Armstrong, it has been seen by him, and he has written to the effect that it would be included in any future edition of his work. It has been recorded by Mr. James Greig writing in *THE CONNOISSEUR* in June 1930.

The painting remained in the family of the sitter until recent years, when Messrs. Agnew acquired it, and it later passed through Lewis and Simmons to the late Judge Elbert H. Gary, whose collection of paintings was dispersed in April, 1928. The presence of Gainsborough's *Harvest Waggon*, which then set an auction record for this country with the \$360,000 which it brought, tended to eclipse other important works in this collection, among which was the *John Lamont* for which, in those halcyon days, \$44,000

was paid by a private collector in New York. After the set-back the market has undergone in the intervening six years, it is indicative of the extent to which it has rallied that this portrait, when offered recently, commanded a price of \$29,000, which is a criterion of stability on several counts, not the least of which has to do with the position of British portraits of this quality. The painting was acquired by a private collector in Pennsylvania, and furnishes one of those instances, which stand out conspicuously in a retrospective survey of the season just passed, of the activity of private collectors and museums at the dispersals of the more important collections.

JOHN CONEY, BOSTON SILVERSMITH

IN his recently published monograph, *John Coney, Silversmith* (of which Houghton Mifflin has issued a limited edition), Mr. H. F. Clarke of Boston offers a check list of 112 items of known pieces by this Boston worker. In the summer of 1932, when the Boston Museum held its loan exhibition of the work of Coney, the catalogue contained 88 numbers, so that it seems the "complete John Coney" was presented at that time as nearly as he is ever likely to be. There is no other early silversmith who is known to-day by so many existing examples. From the frequent references to him in that indispensable chronicle of early Boston, the diary of Judge Sewall, it is evident that Coney must have been a prosperous silversmith. When he died, in 1722, he left an estate of over two thousand pounds, which was a large amount for that time.

The three types of objects of which Coney made the greatest number, to judge by surviving pieces, are, according to Mr. Clarke's list, tankards (27), beakers (19) and porringers (11). There is one two-handled cup and cover, and such a cup is unusually rare among the work of so early an



MRS. BENJAMIN FOISSIN TRAPIÈR: MINIATURE BY EDWARD GREENE MALBONE: COLLECTION OF MRS. MADISON TAYLOR, PENNSYLVANIA MUSEUM

American silversmith. Coney made such a cup in the year 1718, and it is the only one by him in a class of objects which remained rare throughout the entire history of American silver. This cup, from the collection of Mrs. F. Russell Nourse, was originally given by a group of students to their tutor at Harvard. It bears the inscription *Donum Pupillorum Henrico Flynt 1718* and the Flynt device. Most of the English cups of this type which came to America and suggested the design for those made by native silversmiths, date from about 1730-1760, but there was one quite early example, namely, the cup made in London circa 1710 which Queen Anne presented to Colonel Peter Schuyler, and is to-day in the New York Historical Society, although it is obvious that Coney had no so ornate model for his simple design.

WRIGHT'S WASHINGTON PORTRAITS

A LITTLE boy who saw Washington, when he visited Charleston in 1791, had occasion to write his memoirs in his old age (*My Reminiscences of Charleston* by Charles Fraser), and in recalling Washington's appearance he wrote: "At this period, age and increasing cares altered the General's appearance, beside the use of false teeth, so that when Mr. Stuart painted him in 1794 in his Presidential suit of black velvet and with powdered hair, he looked like a different person. Still, it is universally allowed that Mr. Stuart's portrait is a striking likeness, and it will in all probability be the picture to transmit his features to posterity." That this contemporary prediction has been realized goes without saying, and since it comes from a painter of portraits himself, it has a certain interest. The mention of the appearance of Washington suggests immediately the Stuart portraits of the *Athenæum*, *Lowdowne*, or *Vaughan* types, or the still further classification into which modern scholars have divided Stuart's considerable *œuvre* in Washington portraiture.

In this connection, it should not go unnoted that a splendid portrait of the younger Washington which has remained to the present time with the descendants of the famous gentleman, to whom Washington gave it, and has been known to the public only through an engraving, is now placed on loan at the Pennsylvania Museum. This portrait by Joseph Wright, dated 1784, was presented to Samuel and Elizabeth Powel of Philadelphia, and is one of several replicas taken from a life-portrait of 1783 at the time when Wright, who was also a sculptor, modeled a portrait bust), and is a three-quarter length, life-size, with the hand resting on a sword. The point in regard to the Wright portraits of Washington, of which other examples showing the profile are in the Cleveland Museum and the collection of Mr. Herbert Lee Pratt, is that they

Washington in the prime of life, and that he is known to have preferred them to all others. Even after the best portraits were painted, he, himself, and other members of his family, declared they presented a better likeness than any other portraits of him.

COMMEMORATION OF LAFAYETTE

OF the numerous exhibitions of Lafayette *memorabilia* that have marked the centennial of his death, the most distinguished was that held at the Yale Gallery of Fine Arts in New Haven, which was able to draw upon the collections of Mr. Francis P. Garvan and Mr. de Lancey Kountze. The hitherto unexhibited small portrait in oil, painted in Louisville, Ky., by Matthew Harris Jouett (1787-1827), a pupil of Stuart, which was a preliminary to the full-length portrait painted for the State Capitol of Kentucky and is now in the Mabel Brady Garvan collection, shows the same Lafayette who is best known to America in the portrait by John B. Morse. This is the elderly but still active Lafayette in the nation fêted on his thirteen months' tour beginning in August,

1824, when he received the homage of a country which then, as now, looked upon him as a knight championing the cause of freedom. About the same time, is Leroux's painting after Ary Scheffer (among the best of the Garvan collection) in which there is some evidence of the placidity that attended success. For Lafayette had pursued his self-ordered career as a revolutionist through the fall of monarchy in France, and was the first to suggest the overthrow of Napoleon. Five years after he returned to his triumphal tour of America, he aided in seating Louis Philippe on the throne, so that he remained a republican to the end.

To America, however, he is for

ever the boyish recruit to Washington's army, a figure whose gallantry is best set off by the mezzotint of the incomparable draughtsman, Debucourt and Noel Le Mire's line engraving after Le Paon, both of which are in the Garvan collection.

Mr. de Lancey Kountze sent to the exhibition, which took place in May and June, his portrait prints of Washington and Franklin once owned by Lafayette and the engraving after the Ary Scheffer portrait which the son of the Marquis, George Washington Lafayette, presented to Nellie Custis, granddaughter of Martha Washington, in 1825.

PIONEER COLLECTORS OF SILVER

A NOTABLE collection of American silver is that accumulated by Judge A. T. Clearwater of Kingston, N.Y. As it was begun shortly after the historic exhibition in Boston in 1906, from which the modern estimate of the subject takes its point of departure, it is actually a pioneer collection in its field. It also remains one of the finest, and its formation was originally under the advice of Mr. J. H. Buck, the

first to publish a serious study of the subject, and later with assistance from Mr. R. T. H. Halsey. His American silver (to-day numbering 512 pieces in the Metropolitan Museum) has for so long been available to the public that it has seemed an integral part of the Museum's collections, but actual ownership (through bequest) has only recently been announced. Judge Clearwater died last September. Interest in early silver has further resulted in the formation of the collection of the late Mr. Charles H. Tyler, now in the Boston Museum of Fine Arts; that of Mr. Hollis P. French, also of Boston; and the numerous and rare examples, assembled during the course of many years, by Mr. Francis P. Garvan, which he presented to Yale University.



JOHN LAMONT OF LAMONT—1741-1814: BY RAE BURN. CANVAS, 30 INCHES BY 25: THE RECENT ACQUISITION OF A WELL-KNOWN PENNSYLVANIA COLLECTOR

NEW BOOKS REVIEWED

WANDTEPPICHE, III TEIL, DIE GERMANISCHEN UND SLAWISCHEN LÄNDER, BAND I. DEUTSCHLAND EINSCHLIESSLICH SCHWEIZ UND ELSASS MITTELALTER, SÜDDEUTSCHLAND 16 BIS 18 JAHRHUNDERT

By Heinrich Goebel

(Berlin : Klinkhardt und Biermann, 316 pp., 243 plates. RM. 270.)

THIS new instalment of Dr. Goebel's great comprehensive work on the history of Tapestries, like the former volumes, needs no praise, for the author's name ensures that it is a standard book of the first rank.

This section is devoted to Southern and Western Germany with Switzerland and Alsace, and thus includes the early groups of tapestries, mostly religious in character, which have recently been closely studied by Dr. Betty Kurth, Dr. H. Schmitz, and Duke Leopold of Bavaria. Later research and discoveries will undoubtedly modify details, but this book as a crystallisation of knowledge at the present time provides an indispensable guide for everyone interested in tapestry.

The introductory section gives documentary evidence (the careful use of which has always been one of the author's great features) for the earliest period, and discusses the St. Gereon tapestry, which he decides, probably correctly, to be German work of the eleventh or twelfth century, but with Byzantine influence. Here too come the important early pieces at Halberstadt, notably the noble hanging of Christ and the Apostles and also those at Quedlinburg. The bulk of the book is divided into two big chronological sections, one covering the fourteenth and fifteenth centuries, and the other the next three centuries to the close of the eighteenth century. In the first he subdivides the field into the following geographical areas. A. The Upper Rhine, including first Bâle, and secondly the region of Lake Constance with the Northern Swiss and Freiburg groups; B. Alsace; C. The Rhineland and border districts which naturally comprise the cities of Mainz, Trier and Köln and regions such as Thuringia; D. Franconia, consisting mainly of the important centre of Nuremberg.

In the second section in the later period the first two geographical areas are practically the same. The third area is Southern Germany, Bavaria, Swabia and Franconia. Here the author's treatment of the interesting factories established at Munich, Swabach and Würzburg, to say nothing of other centres, is valuable, as might be expected from some of his preliminary studies.

The great interest of German tapestry weaving lies in the local centres already mentioned. Religious and romantic subjects are much to the fore and also the well-known "Wildmen" tapestries.

Early German tapestries show a spontaneous and unconscious art that expresses the feelings and outlook both

of the makers and of the people for whom they were made, better than many other forms of art. Technically too they are real tapestries and not tapestry woven copies of paintings or drawings. The North Swiss panel (Plate 32a), with Resurrection, Noli me Tangere and the Ascension, shows how a simple and direct rendering of figures can be combined with delightful "verdure" and flowers, and the nobility of the Death of the Virgin (Plate 100) is remarkable.

In Plate 119a is illustrated the panel of the Deposition from the Cross once in the collection of Sir Hercules Ross, who tried to prove it English. It here rightly appears as a characteristic specimen of Franconian work of the fifteenth century. The armorial tapestry in Plate 175 has also been claimed as English of the Sheldon school, but is correctly classed as belonging to the Lake Constance group of the close of the sixteenth century.

The author deserves high praise and hearty thanks from all lovers of tapestry for the skilful way in which he has sifted and grouped his material. There are full lists of references and four indices, of factories, of subjects, of weavers and of artists, but two more, a muscographic index and an index to the plates, would have been very welcome additions.—A.J.B.W.

THE RESTORATION THEATRE

By Montague Summers

(London : Kegan Paul, 15/- net)

THE present study is concerned with what might be called the physical or material aspect of the Restoration stage, with announcements and advertisements, systems of admission, scenery, costume, stage machinery, and with the audience and its behaviour. Other volumes are planned to deal with the plays and with the personalities of the actors and actresses. This book is, however, complete in itself and, if some of its conclusions may not command universal agreement, it is indispensable to anyone who wishes to understand the subject, or even to read the works of the Restoration dramatists with intelligent appreciation.

The author's interest in the Restoration stage dates from 1893, when, as he justly claims, the works of Congreve, Otway, and the rest were by no means so highly valued as they are at present. For the revolution of feeling which has taken place he can claim no small credit, and for his work in editing the plays of some of the major writers of the period, and for his active interest in the production of the Phoenix Society. He seems to have read everything by or about Restoration dramatists, even the least important; his quotations are lavish and usually to the point.

The book is not free from eccentricities, some harmless and even attractive, some irritating enough. No fault can be found with the author's use of obsolete words; he is deeply steeped in seventeenth-century literature that is only to be expected. But "The Theatre Royal cap"

a paramount attraction" is a phrase the meaning of which will not be immediately apparent to many readers, it is a little affected of Mr. Summers to refer to engravings as "sculptures," excellent as the precedents are. A more serious defect is his habit of pursuing private quarrels in preface and notes against other writers who have dealt with aspects of the Restoration Stage. Many will feel

of painted back-cloths." This is a very strange remark, occurring as it does in a note on a chapter devoted to stage scenery, descriptions of "perspectives" and the like. This is the Garden of Fountains in *The Fairy-Queen* :

"The view is terminated by a walk of Cypress Trees which lead to a delightful Bower. Before the Trees stand rows of Marble Columns which support many Walks which rise by Stairs to the top of the House; the Stairs are adorn'd with Figures on Pedestals, and Rails; and Balusters on each side of 'em. Near the top, vast Quantities of Water break out of the Hills, and fall in mighty Cascades to the bottom of the Scene."

Does Mr. Summers seriously suggest that all this was *practicable*? One has only to look at one of the designs for many similar scenes painted by various members of the Bibiena family to see that these stairs and cascades were painted, and painted on a back-cloth.

Or take this description of scenery in *The World in the Moon* :

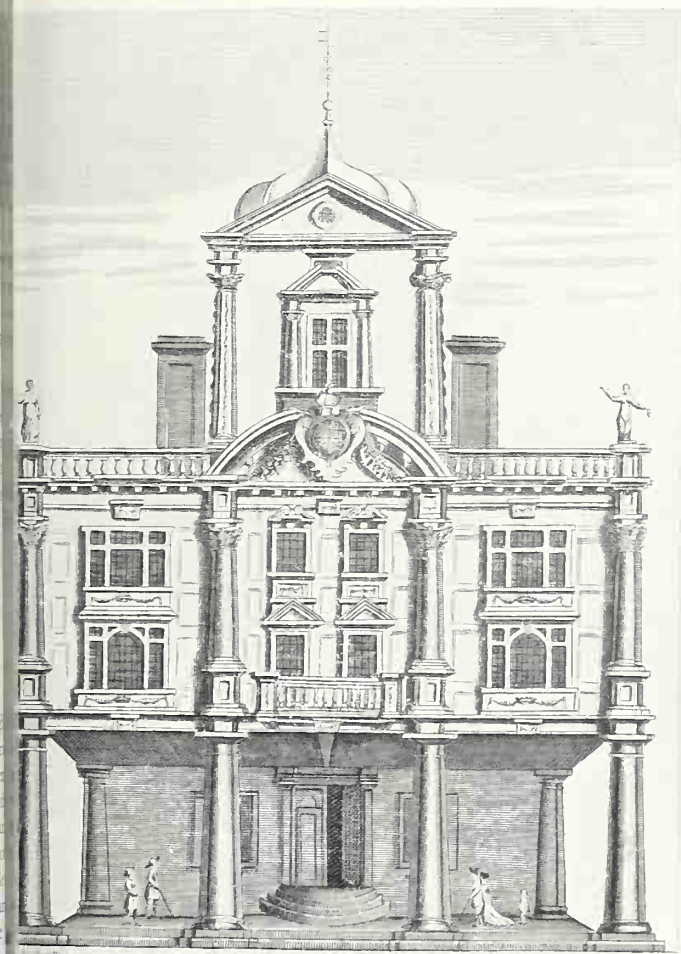
"The Third Arch entirely rolling away, leaves the full Prospect terminating with a large Lanscape of Woods, Waters, Towns, &c."

If this "large Lanscape" was not a painted back-cloth, what was it? The only explanation worthy of Mr. Summers' reputation is that, on this occasion, when he speaks of a back-cloth, he means a front-cloth. But in his eagerness to chastise Mr. Pinto he adopts for a moment his erroneous terminology, and still further confounds the unhappy student.

The same haste is sometimes apparent when it has not even the excuse of righteous indignation. Mr. Summers speaks of the "grand *teatri* for which scenery was designed by Buontalenti, Alfonso Parigi, Vigarani, and the great Giovanni Maria Bibiena, the first of that famous family with whom artistry seemed a veritable heritage." Buontalenti devised exquisite scenery for the Florentine fêtes at the end of the sixteenth century, but he had no grand *teatro* to work in; and Giovanni Maria Galli certainly founded the great Bibiena dynasty of artists, but he is not known to have designed any scenery himself. The great theatrical names are those of his sons Francesco and Ferdinando, and his grandson, Giuseppe. And why is the whole account of stage-scenery bundled into a chapter on "Realism on the Stage," *i.e.*, executions, murders and similar horrors performed in sight of the audience? No doubt

such things were realistic enough, but to group the whole subject under the same heading is to give a curiously distorted idea of Restoration staging, with its plain derivation from the Baroque theatres of the Continent.

However, those who read Mr. Montague Summers' book with sufficient attention will probably find that the inexacti-



Amphitheatrum, sive et Spectacula Duciana (quodam)
Vini recentis Vitis, non Apocrypha, sed
Vini Antici, collumque Mithi de Lintul Amovis
Pacta, cum nostro est Mithi Marte Venis.
Quodque, sive et Mithi de Lintul Amovis
Spectacula, sive et Mithi de Lintul Amovis.

THE DUKE'S THEATRE,
Dorset Gardens.

DUKE'S THEATRE, DORSET GARDENS: ONE OF THE ILLUSTRATIONS IN
RESTORATION THEATRE: BY MONTAGUE SUMMERS: REVIEWED HERE

an altogether disproportionate amount of space in the production is taken up with criticisms of a recent Life of Siddons; and in his zeal to expose the mistakes of the with whom he disagrees he sometimes stumbles himself. Inadvertently upon Mr. de Sola Pinto's edition of the he remarks: "The Restoration stage knew nothing



tudes and misleading statements cancel out, and that at the end they really have acquired a much clearer view of the conditions under which the Restoration dramatists worked than they could have obtained from any other publication; and they will be grateful for the rich store of the author's learning and his irresistible onrush of enthusiasm.—J.L.

GAZETTE DES BEAUX-ARTS

THAT time-honoured publication, the *Gazette des Beaux-Arts*, now in its seventy-sixth year, continues to flourish under the able direction of M. Georges Wildenstein. The June issue contains articles of particular interest to connoisseurs. M. J. de Mecquenm, in *The Evolution of the Sphinx*, discusses the audacity of the artist who has combined in daring syntheses such disparate creations as animals and plants, plants and men, men and animals, and yet has triumphantly achieved a decorative ensemble out of such incongruous elements. These have been found in the art work of all nations and from very early times. The author attributes the invention of the sphinx to the Chaldeans, associating it with the cult of Astarte (Ishtar), and asserts that the idea was appropriated by the Egyptians. The article is well illustrated. This is followed by a consideration of the art of *Bernini and the Roman Baroque*, presented by Rudolf Wittkower under three aspects—as a style evolved through a remoulding of renaissance elements—as a psychological concept in which sentiment and even sensationalism outweigh intellectual control—and in its relation to the counter-reformation as ancillary to Jesuitism. The accompanying pictures show how skilfully these principles were dramatised in the work of Bernini. The remaining articles deal with the *Religious Paintings of the Brothers Le Nain*, by Vitale Block; *Drawings by French Masters in the Berlin Cabinet*; *Drawings by Auguste Rodin in Rome*, and there is an interesting note on an anonymous French *Crucifixion* of the fifteenth century.—H.G.F.

OLD MASTER DRAWINGS: A QUARTERLY MAGAZINE FOR STUDENTS AND COLLECTORS, Nos. 32 and 33

(London: B. T. Batsford, Ltd., 15 North Audley Street, W.1. Price 5/- each.)

COMPLETING volume VIII of this publication indispensable to all students of art history, Part 32 is devoted entirely to *Drawings by the Carracci*, with an *Aesthetic Analysis* by Heinrich Bodmer. The plates number fifteen, selected from drawings in the Albertina, the Louvre and the Bridgewater House collections. Annibale Carracci, so long deposed from his rightful rank, is here restored to his place as one of the most vigorous forces of Baroque painting. Part 33, which announces a new volume, contains a variety of drawings, mainly of the Italian school, and one each of the Flemish, Dutch and German schools. Each of these is described and discussed by a leading authority. The preliminary article, *A Lost Portrait of Mantegna and a Group of Paduan Drawings*, is ably handled by Mr. J. Byam Shaw, who sifts his evidence with thoroughness.—H.G.F.

POSTSCRIPT TO CRITICISM

By Carroll Carstairs

(London: Seeley Service & Co., Ltd. Illustrations: 4 in colour). 30/- net.)

A SERIES of reflections about pictures in the form of short essays. They are the expression of certain preferences; personal opinions only, as the author admits, and although delivered with a certain air of preciosity, they are sharpened with wit and mellowed by knowledge. The judgments are generally sound, and though we do not agree with his views in every case, he pays no uncritical service to great names simply because of their renown. He recognises that genius cannot always live up to its high-water mark. Of Goya, he understands that the artist's tempestuous life, his gross eating and drinking were conducive to a constant level of brilliancy. But his analysis of "reflex to his own physical existence, an expression of overlapping and confirming sensation and experience. He was a man who had loved most of what he had portrayed."

Sometimes the writer's shot hits the bull's eye. Of Gainsborough he makes the felicitous remark, "He has painted with a tune in his head." His work has something of the continuity and rhythmic movement of music, his brush plays in waves of colour and form corresponding in some way to those of sound. "When this does not happen," says Mr. Carstairs, "his portrait was a failure." "When Nature sings, Gainsborough paints," might have been said of him. Another good observation refers to the incompleteness of an art gallery without Rembrandt, which the author says is like "the stage without Shakespeare." In his estimate of the true nature of Constantin Guys' character, for a man of the world he is curiously wide of the mark. It was no sense of modesty that made him avoid the limelight of publicity, no sign of "inferiority complex." He had certain tastes and predilections, not of the most reputable, which he wished to gratify unseen. His sole aim was to evade observation. But it was a happy thought of the author's to describe Renoir as "The Flower in the buttonhole of French Nineteenth Century Painting." The remainder of the names discussed are those of Degas, Manet, Monet, Forain, Brabazon, Whistler, Sargent, Orpen, McEvoy, Modigliani, Picasso, Derain and Segonzac.—H.G.F.

THE YEAR'S ART, 1934

Compiled by A. C. R. Carter

(Hutchinson, London. 15/- net.)

THIS volume is an indispensable reference book to those who are in any way interested in what is going on in the art world, for it furnishes information on every conceivable subject that is likely to appeal to and assist the artist, collector and dealer. Everything of any importance has been carefully set down, and here one can find details of all the principal museums and their more recent acquisitions. Nor are the art schools, artists and art dealers overlooked, and the lists of their addresses which are furnished should prove helpful to many. The commercial side is fully dealt with under the Art Sales in a special section.—A.L.

FROM GALLERY AND MART

By H. GRANVILLE FELL

THE ARTS EXPOSITION AT THE
ROCKEFELLER CENTER, NEW YORK

FROM November 3rd to December 1st, at the Forum
Rockefeller Center, New York, will be staged an
important Fine Arts Exposition (the first of a con-
templated annual series) under the auspices of the Antique
Decorative Arts League, Inc. The scheme is an
ambitious one, its object being to assemble under one roof
the finest available examples of antique and rare works of
art of every possible kind with a view to encourage the
public's acquisition of fine things by known connoisseurs
and to kindle enthusiasm in new collectors. It is also
hoped that it may serve as a standard of high quality and
that the educative value of which should be apparent to

visitors from all
parts of the United
States. The promo-
tion further invite
the interest of the
larger museums.
Among the ex-
hibits will be paint-
ings, sculpture, tap-
eries, panelled
chairs, rugs, rare
books and manu-
scripts, porcelain,
ivory, miniatures,
jewelry, etc., drawn
from the stocks of lead-
ing New York deal-
ers and decorators.
In order to ensure
the acceptance of
these objects of irre-
futable authenticity
by a committee
of experts has been
formed under the
presidency of Mr. S.
Frankel, of 20
East 57th Street,
New York, to whom
applications for
exhibition, requests for
information and all
other communica-
tions should be
addressed. This en-
deavour has been
made possible
through the co-
operation of Mr.

Nelson Rockefeller and the directors of the Rockefeller
Center, by whose permission the exhibition in the Forum
is to be held. Floor space to the extent of 52,000 square
feet is available and will be arranged in suitable units by
a group of well-known architects, and planned so as to
give the utmost effect to the display, as a whole and in
detail. Widespread publicity is assured. Radio talks by
prominent authorities are part of the scheme, and articles
in newspapers and magazines will appear throughout the
duration of the exhibition. The galleries of the Forum
will be ready for occupancy on October 1st, so that ex-
hibitors will have an entire month in which to arrange their
displays. A long list of the foremost New York art firms
have already made their reservations for space to exhibit.

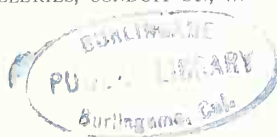
The Exposition will open on the evening of November
2nd with a pre-
view by invitation,
and will remain
open thereafter
daily from 11 a.m.
to 11 p.m., except-
ing Sundays, until
December 1st.



PORTRAIT OF A GIRL IN BLUE DRESS WITH WHITE FICHU : BY GIOVANNI
BATTISTA TIEPOLO : ON VIEW AT THE SPANISH GALLERIES, CONDUIT ST., W.

RARITIES AT THE SPANISH GALLERIES

MANY un-
usual works
of art have been as-
sembled at the
Spanish Galleries,
50 Conduit Street,
W. The guiding
principle acted
upon by Mr. Tomas
Harris, and one that
must commend it-
self to all collectors
of discernment, is
summed up in three
words—Rarity,
Antiquity and
Quality. No one
can fail to be im-
pressed by the re-
markable four-
teenth-century
polychrome tombal
of a knight, which
is said to have come
from a now de-
molished church



in the mountains of Aragon. The figure is armed in a sleeved hauberk, with an attached coif, and plate greaves; over the body armour is a short-sleeved surcoat. The hands are crossed over a sword, upon the pommel of which is a coat of arms. The knight's head rests on a polychrome cushion elaborately carved in lozenge-shaped panels with shields in the border; his feet rest upon a dog. The base has four Gothic arches, in each of which is a shield carved with charges in relief having traces of colour. Efforts are being

made to identify the personage represented, who, it is believed, was a member of the noble family of Espes y Peralta, though no evidence is at present available as to the existence of this family prior to the fifteenth century.

The portrait we reproduce here, from this rich assemblage, is a masterly work of Giovanni Battista Tiepolo, the last of the great Venetians, whose female portraits are excessively rare. It is singularly reminiscent of certain works of the most eminent of the eighteenth-century French portraitists: especially in its oppositions of flesh colour and pale blue does it recall Boucher, Fragonard and J. B. Huet. Of Tiepolo's influence on these painters there can be no doubt. The girl is of fair complexion; she wears a rose in her hair, a blue dress and white fichu. It is more than likely that the picture is a representation of the artist's beautiful model Christine. In Pompeo Molmenti's *Life and Work of the Painter Tiepolo*, we are told of "a woman, *muy hermosa*, who is supposed to have followed him into Spain. She was said to be the daughter of a gondolier, that she was called Christine and was beautiful, of that proud beauty, pulsing and alive, which is resplendent in the features of Cleopatra in the Palace of Labia." Besides its charm of colour this picture has a haunting quality that renders it in the highest degree attractive.

At these galleries also are some very fine altar frontals, notably one from the Cathedral of Placencia, with a floriated design in gold bullion on a background of two-pile crimson velvet, measuring 15 feet 9 inches in width. Its date is about 1500, and it was a gift to the cathedral from Ferdinand and Isabella.

Amongst the numerous other treasures that take the eye at these interesting galleries are two Italian walnut wood panels of the late sixteenth century, carved in high relief,



WORKMEN IN THE TUBE BY GERALD REITLINGER: THE COOLING GALLERIES

apparently representing *Triumph of Alexander* and *Battle of the 1*. In addition to Tomas Harris arranged upst an extremely interesting exhibit of baroque painting of the seventeenth century Italy, with which hope to deal la

PICTURE FROM FA OFF LAND

A PAINTER obvious sincerity, who, at least in the writer's opinion, has made an astonishing stride in the last two years is Mr. Gerald Reitlinger. He emerges at

Cooling Galleries as the perfect *imago*, in full possession of a serviceable pair of wings. His flights have taken him abroad. He has sojourned in Persia and in Mesopotamia (whither activities other than painting have occupied him), alighted at Algiers and at Tunisia, flitted from France to Spain, thence to Norway; next he is found in Chicago.

His brushwork is clean and confident, there is pleasant appreciation of surface quality, and sense of atmosphere and colour, especially in his landscapes. Often he illuminates his figure subjects with a touch of drama, still more often with an amusing element of satire. Moreover, some of his canvases are extremely well designed. In the latter respect we were particularly impressed by the originality displayed in the planning of *Pilgrims on the Euphrates at Kufah, Mesopotamia*. One of the more dramatic canvases is the *May Day in Paris*, the fervent atmosphere of which has been keenly felt by the artist. Here we see a procession, hastening through the streets with red flags aloft, and pulsating with that scarcely repressed excitement which seems about to burst into flame. *A Train Wreck* with its clouds of hissing steam, is another vivid piece of drama, even more intense, and presented with such finesse as to approach audibility. *Workmen in the Tube*, as may be seen from our reproduction, is admirably designed, full of strongly accented rhythms. In *Toledo*, with its dark and aged roofs, in *Tozeur, South Tunisia*, and again in *Khashgai Nomads of South Persia* we find something reminiscent of Mr. Richard Sickert, possibly on account of the harmonious, but sober tones. Some of the satirical drawings have furthermore excellent decorative qualities. Most of these are in a light key of colour. *A Club, 'I don't want to fight, etc.'*, and *Show Sunday* are good examples in the artists' satirical vein, whilst *Hommage à Gaudin*

es us back on the wings of romance to the seventies of
ast century—Garnier, we may remind our readers, be-
he architect of the Paris Opera House.

SCULPTURE AT THE TOOTH GALLERIES

HE sculpture, mainly in wood, shown by Mr. A. Gibbons Grinling at the Tooth Galleries, 155 New Street, reveals considerable ingenuity in developing plastic forms from a suggestion given by the shape of the wood. He has also a due appreciation of surface quality. Wood is in itself a goodly material, pleasing to the eye, and soothing to the touch, and Mr. Grinling's (we do not know whether this is an assumed name) dryad forms are especially agreeable in this medium. His two-figure groups are finely composed and so ingeniously contrived to obtain the utmost of content with economy in the use of the wood. In this respect we may commend the *Woman and Child* in cedar, *Love* in lime wood, and *Mother and Child* in Kauri pine. Beside the vigour of his wood carvings his essays in clay modelling are apt to look poor, to us, far less expressive. As a carver, or we should rather as a sawyer, he has wrought a fine thing, excellent in line, in his *Reclining Figure*. We understand this sleeping beauty was released from a log of duras mahogany with the aid of a band-saw.

FROST AND REED'S

THE exhibition of pictures by Mr. Arthur Heming, the painter of the wild life of the northland of Canada, Messrs. Frost and Reed's galleries, King Street, St. James's, which was noticed in *THE CONNOISSEUR* recently, had such a marked success that practically every canvas sold when we last visited it. No fewer than six examples of these vivid and attractive sporting scenes were secured by a prominent American collector, whilst several others have found permanent homes in England. This success is likely to be repeated by the extremely popular artists Michael Guernacheff and M. Bessenof, both of whom specialize in realistic and dramatic effects of light, whose pictures are often a source of amazement to the on-looker by whenever they happen to be displayed in a shop window. Their subjects are invariably landscapes.

NORTHCOMING AUCTION SALE GALLERY FISCHER, LUCERNE

AT the Hôtel National, Lucerne, from August 27th to September 1st, several foreign collections of considerable importance will be offered for auction. The private library (first portion) takes precedence. This includes autographs, manuscripts, incunabula, rare first editions of books and fine bindings. Other properties follow: a collection of the Abbey of St. George of Rennes, eleventh century with miniatures, in original silver binding; Russian and Armenian illuminated MSS. and Swiss coloured prints. The second portion of the collection of hunting trophies is from the Prince Thun, Tetschen, and other weapons. To be succeeded by the sale of Dr. Codella's objects of classical art (removed from Graz), French furniture, bronzes, miniatures and coloured prints from different

Viennese sources. Next will be offered French furniture of the eighteenth century (signed fauteuils and commodes), Italian and Swiss furniture of the Renaissance, tapestries, silver, bronzes, porcelain European and East Asian, early stained glass, pewter, a rare bookshrine of the tenth century originating from the *Stift Seitz*, wedding plate of the patrician family von Imhoff of Nuremberg, carpets, rings and miniatures. Lastly will come a series of paintings by important old and modern masters. The auctioneer will be Herr Theodor Fischer of the Gallery Fischer, Lucerne.



FRANCIS HASTINGS, THE 10TH EARL OF HUNTINGDON:
A CARICATURE DONE AFTER HIS DISMISSAL FROM COURT
For reference see page 97

IN THE AUCTION ROOMS

HIGH BIDS FOR CHINESE EGGSHELL PORCELAIN

By H. J. MAYO

THE MORRISON EGGSHELL PORCELAINS

THERE were thirty-three lots from the collection of the late Lady Mary Morrison sold at Christie's on June 28th, consisting of ruby-back enamelled plates and saucer dishes, all of which, with the exception of a set of eight plates, were of the Yung Chêng period (1723-1735). We illustrate here a pair of saucer dishes with ruby backs, enamelled with quails and butterflies, blue rockwork and chrysanthemum and fruit and dragons in panels, on a yellow trellis ground around the border. This pair realized £378; another pair of plates, also with ruby backs, £357; of the other lots a plate brought £48 6s.; a pair of plates, £78 15s.; a pair of plates, £65 2s.; a plate, £56 14s.; a pair of plates, £44 2s.; a set of three plates, £52 16s.; a saucer dish, £13 13s.; a saucer dish, £11 11s.; a saucer dish, £27 6s.; a saucer dish, £15 15s.; a pair of plates, £69 6s.; a pair of plates, £221; a set of three deep plates, £25 4s.; a pair of plates, £110 5s.; a pair of plates, £92 8s.; a pair of plates, £136 10s.; a pair of plates, £52 10s.; a pair of saucer dishes, £58 16s.; a plate, £105; a pair of plates, £99 15s.; a pair of saucer dishes, £220 10s.; a pair of saucer dishes, £110 5s.; a pair of saucer dishes, £241 10s.; a set of eight plates (Ch'ien Lung), enamelled with ladies on garden terraces, £67 4s. The total amounted to £2,947 12s. 6d.

PAINTINGS AND DRAWINGS

ONE Sotheby catalogue of paintings included the collection formed by the late Rt. Hon. Lord Faringdon, the principal item being the portrait of *Master William Russell*, by J. Hoppner, which brought £3,400; others were: *The Entombment*, by Ford Madox Brown, £85; *The Six Angels of Creation*, £860; *Cupid and Psyche*, £210; *Fides: Allegorical Figure in a Niche*, £260; *Spes: Allegorical Figure*, £230, all by Sir Edward Burne-Jones. *Wooded Landscape*, by Corot, £400; *Changing*

Pastures, by David Cox, £540; *Venus Disrobing for the Bath*, £270; and *Daedalus and Icarus*, by Lord Leighton, P.R.A., £230; *Esther*, by Sir John Everett Millais, P.R.A., £110; *A Roman Boat Race*, by Sir Edward Poynter, P.R.A., £110; *Elaine*, by Henry Wallis, £135; *Nymphs Finding the Body of Orpheus*, £150; and *Resting*, by John William Waterhouse, R.A., £160. *Sir Galahad*, £820; *The Eve of the Deluge*, £210; *Choosing*, £320; *The Wife of Pygmalion*, £110; and *The Judgment of Paris*, by George Frederic Watts, O.M., R.A., £170; *The Church Triumphant*, by B. Murillo, £840. At the same sale, a *Landscape*, by C. Fielding, fetched £80; *Summer Landscape with Children*, by Birket Foster, £205; portrait of *A Young Girl*, by A. Z. £85; *The Bombardment of Bastia, Corsica*, by Samuel S. £200; portrait of the Rt. Hon. William Burton Conyngham, by Gilbert Stuart, £240; *A Naval Battle between the English and Dutch Fleets*, by W. van de Velde, £240; portrait of *A Young Gentleman in a Black Cap*, by Mabuse, £130; portrait of *A Gentleman*, by Paul Veronese, £130; *The Adoration of the Infant Christ*, by I. di Cosimo, £460.

On June 29th Christie's held a sale of pictures at which a small collection of works by Rowlandson was offered. Of these *A View on the River Camel*, Cornwall, brought £44 2s.; *After the Wreck, Cornwall*, £29 8s.; *Apollo and the Muses*, £10 10s.; *Human Nature Fond of Novelty*, £15 15s.; *Alliance in Paris*, £18 18s.; *The Temple of Pleasure, Greenwich*, £31 10s.; *Jam Stealers*, £18s.; *The Rain Storm*, £14 14s.; *A View of Justice*, £39 18s.; *Cornish Fishermen*, £12 12s.; *Major Cloude's Park*, Cornwall, £48 6s.; *The Dogue*, £33 12s.; *Pot Fair, Cambridge*, £23 2s.; *Hulks at Greenwich*, £10 10s.; *The Morning Call*, £31 10s.; *The Market Place*, £21; *A Don Refreshing*, £10 10s.; *The Old One Asleep*, £17 17s.; *A Coffee House*, £24 3s.; and among the other items sold on the same afternoon there were: *The Duc d'Orléans and his Governess*, by N. de Largillière, £65 2s.; portrait of *Lady Owen*, by Lawrence, £462; *Pamela*, by P. de Vries, £78 15s.; portrait of *Marie Antoinette*, J. F. Schall, £58 12s.; portrait



SILVER-GILT FLAGON, LONDON, 1607, WHICH BROUGHT £999 12s. AT SOTHEBY'S

Lady, by A. Vestier, £50 8s.; *Fruit and Flowers*, by van Huysum, £787 10s.; portrait of *Master James*, by Sir William Beechey, R.A., £1,449; *The Coronation of the Virgin*, by Orcagna, £840; *A Castle*, by J. van En, £136 10s.; *A Bay Scene*, by J. Patinir, £336.

VER

SEVERAL important catalogues of silver have been issued during the past month, and both the attendance at the bidding at each of the sales have demonstrated that this branch of collecting is becoming increasingly active. Further, there have been definite signs that American buyers are showing more activity than for some time past. One of the several outstanding pieces which have recently passed "beneath the shadow of the rostrum" was a silver-gilt flagon, which is illustrated here. It weighs

30 oz. 4 dwt., and bears the m.m. I.A. in a heart-shaped shield and the London mark of 1607. This unusually important piece was examined by Stuart Examiners, and was offered at Messrs. Heby's, and, after some spirited bidding, was bought by a well-known collector at 510s. 6 oz., a total of £999 12s. In this same Heby catalogue appeared a number of other fine pieces

of English and Irish silver, and during the whole afternoon there was keen competition among the buyers, a fact evident from the following bids:

A taper stick, 1719 (3 oz. 2 dwt.), 102s.; a porringer with crossed rope pattern, by *Wimans*, 1698 (3 oz. 5 dwt.), 83s.; a pair of candelabra, by *George Wicks*, 1753, the handles by another maker, 1765 (97 oz. 10 dwt.), 10s.; a set of seven meat dishes, oval, with shaped gadroon borders, in sizes from 14 in. to 23½ in. by *Francis Butty*, and *Nicholas*, 1767 (636 oz. 10 dwt.), 6s. 8d.; a pair of round salvers (77 oz. 10 dwt.), 17s.; an oval tea tray, Dublin, 1762 (100 oz. 15 dwt.), 10s. 6d.; a strainer, m.m. G.C., Dublin, 1731 (6 oz. 5 dwt.), 70s.; a set of four three-pronged table forks, by *David King*, Dublin, 1699 (8 oz. 1 dwt.), 72s.; a two-pronged fork, with flat thick stem, by *David King*, Dublin, 1699 (1 oz. 18 dwt.), 430s.; a set of twelve three-pronged forks and six spoons, by *John Milton*, Dublin, 1737 (37 oz. 10 dwt.), 20s.; a set of six dessert forks, 1713 (5 oz. 10 dwt.), 330s.; a set of six three-pronged dessert forks, 1702 (6 oz.), 410s.; a pair of candlesticks, fluted columns, octagonal bases, 1705 (31 oz. 1 dwt.), 42s.; a cream jug in the rococo style, by *Paul Lamerie*, 1742 (6 oz. 4 dwt.), 215s.; a sweetmeat dish, circular, divided into twenty-one scallop-shaped lobes, by *Paul Lamerie*, 1738 (10 oz. 15 dwt.), 160s.; a plain

octagonal tea kettle, with lamp but without stand, m.m. C.H., in a shield, 1711 (62 oz.), £320 (all at); a set of two tea caddies and sugar bowl in original shark-skin case, by *Samuel Taylor*, 1749, £45 (all at); a silver-gilt and rock crystal chaise of architectural form, oblong, the sides divided into eight panels, mounted with crystals of Saints and emblems, and gilded, *Spanish*, probably *School of Barcelona*, £620 (all at); an altar cruet, *Newcastle*, 1724 (4 oz. 11 dwt.), 175s.; a bleeding bowl by *Richard Bayley*, 1719 (5 oz. 9 dwt.), 80s.; a bleeding bowl, m.m. C.P., in a heart-shaped shield, 1641 (3 oz. 15 dwt.), 400s.; a cream jug, m.m. L.C., 1727 (2 oz. 13 dwt.), 90s.; a pair of sauceboats of helmet shape, 1750 (25 oz. 2 dwt.), 14s.; a pair of sauceboats, helmet shape, 1761 (32 oz. 3 dwt.), 15s. 6d.; a pair of candlesticks, with baluster columns, on sex-foil bases, by *John Cafe*, 1749 (42 oz. 12 dwt.), 7s. 3d.; a pair of candlesticks, with baluster columns, on square-shaped bases (37 oz.), 10s.; a set of three tea caddies, chased,

1767 (35 oz.), 10s.; a set of two tea caddies and a sugar bowl, 1740 (28 oz. 13 dwt.), 315s.; a two-handled cup and cover, body embossed, m.m. R.H., circa 1670 (19 oz. 4 dwt.), 22s.; a porringer, embossed with flowers, 1769 (5 oz.), 115s.; a pair of circular salvers, 1786, 14 in. in diameter (88 oz.), 9s. 3d.; a cup and cover, bell-shaped bowl, chased, by

Richard Gurney and *Thomas Cook*, 1736 (60 oz.), 35s.; a pair of candlesticks, baluster columns, on octagonal bases, m.m. F.S., crowned, 1693 (35 oz. 8 dwt.), 33s.; a set of four salt cellars, 1762 (6 oz. 10 dwt.), 19s.; a set of four salt cellars, *Dublin*, 1799 (10 oz. 19 dwt.), 26s.; an oval sweetmeat basket, 1765 (6 oz. 13 dwt.), 25s.; a pair of short candlesticks, hexagonal baluster columns, by *Robert Cooper*, circa 1705 (15 oz. 17 dwt.), 42s.; a circular salver, the border divided into six foliated panels, by *John Carter*, 1771 (36 oz.), 12s.; a large circular tray, by *Hannam and Crouch*, 1765, 20 in. in diameter (92 oz. 15 dwt.), 13s.; a pair of small salvers, *Elias Cachart*, 1755, 7 in. diameter (16 oz. 5 dwt.), 19s.; two plain mugs, 1748 and 1763 (22 oz. 14 dwt.), 12s.; a tankard of plain cylindrical form, slightly domed cover, by *Richard Green*, 1716 (16 oz. 1 dwt.), 25s.; a set of three casters by *Abraham Buteux*, 1726 (24 oz. 16 dwt.), 78s.; a set of four butter dishes, formed as scallop shells, 1800 (7 oz. 13 dwt.), 56s.; a pair of candlesticks of baluster form, by *George Hindmarsh*, 1737 (24 oz. 10 dwt.), 13s.; a pair of candlesticks of baluster form, by *David Willaume*, 1714—one with maker's mark only—(36 oz. 10 dwt.), 19s.; a pair of candlesticks, probably by *Thomas Ash*, 1699 (17 oz. 9 dwt.), 74s.; another pair of similar type, 1697 (15 oz. 18 dwt.), 74s.; a wine taster, 1651 (1 oz. 5 dwt.), 450s.; a wine



PAIR OF FAMILLE ROSE EGG-SHELL PORCELAIN SAUCER DISHES WITH RUBY BACKS, THE FRONTS ENAMELLED: THESE REALIZED £378 AT CHRISTIE'S

cup, plain bowl, tapering slightly upwards, 1636, 7½ in. high (9 oz. 8 dwt.), 70s.; a wine cup of plain form, bucket-shaped bowl, 6½ in. high (9 oz. 19 dwt.), 570s.

At Christie's, during the past month, there has been similar keenness on the part of silver buyers, and it is apparent that the later Georgian pieces are meeting with a wider demand. On June 13th a pair of oval entree dishes and covers, 1793 (75 oz. 5 dwt.) sold for 11s. 6d.; an oval teapot, engraved, by *James Welsh, Edinburgh*, 1767 (26 oz.), 20s.; a helmet-shaped cream-jug, on three lion's mask and claw feet, by *William Townsend, Dublin*, circa 1760 (5 oz. 17 dwt.), 70s.; four candlesticks on square bases, by *Ebenezer Coker*, 1760 and 1761 (91 oz. 17 dwt.), 15s.; an epergne, 15 in. high, 1756 (157 oz. 4 dwt.), 9s. 9d.; a plain pear-shaped beer-jug, by *Richard Gurney and Thomas Cook*, 1747 (20 oz. 12 dwt.), 72s.; an octagonal tea-caddy, 1728 (7 oz. 4 dwt.), 20s.; a circular dish, by *David Tangueray*, 1721 (78 oz. 10 dwt.), 17s.; a plain tazza on trumpet-shaped foot, *Dublin*, 1714 (11 oz. 13 dwt.), 50s.; a similar tazza, by *John Edwards*, 1714 (13 oz. 18 dwt.), 44s.; a pair of plain tazze, by *Nathaniel Lock*, 1713 (17 oz. 17 dwt.), 82s.; a plain pear-shaped caster, on circular foot, by *Isaac Liger*, 1709 (22 oz. 5 dwt.), 40s.; a pair of plain tazze, each on trumpet-shaped foot, by *Edward Barrett, Dublin*, 1708 (14 oz. 12 dwt.), 40s.; a plain, circular sugar basin, 1752 (4 oz. 3 dwt.), 115s.; a pair of small square waiters, 1726 (9 oz. 13 dwt.), 40s.; a plain cream jug, on three scroll and hoof feet, 1725 (4 oz. 14 dwt.), 165s.; a pair of trencher salt-cellar, 1719 (4 oz. 1 dwt.), 95s.; a pair of plain octagonal trencher salt-cellar, by *James Rood*, 1717 (2 oz. 18 dwt.), 105s.; a plain, circular bowl and cover, by *William Fleming*, 1718 (8 oz. 11 dwt.), 165s.; a plain pear-shaped muffineer, by *William Spackman*, 1714 (2 oz. 2 dwt.), 100s.; a mug of bulbous form, 1686, *m.m. T.S., in monogram crowned* (4 oz. 5 dwt.), 120s.; four rat-tailed spoons with trifid tops, by *Lawrence Coles*, 1669, £25 (all at); four silver-gilt saucer dishes, with scalloped and ribbed sides, by *Pierre Platel*, 1716—one bears *m.m.* only (15 oz. 11 dwt.), 215s.; a mazer bowl of maple with a broad silver-gilt mount, scalloped, circa 1500, £360; a cake basket, sides pierced with vertical slits, by *P. Freeman*, 1777 (23 oz. 11 dwt.), 12s.; a circular sugar bowl and cover, by *Samuel Taylor*, 1753 (7 oz. 7 dwt.), 92s.; an oval silver-gilt toilet box, by *Paul Crespin*, 1733 (14 oz. 3 dwt.), 26s.; two plain oblong tea caddies, engraved, by *Paul Lamerie*, 1731 (28 oz. 11 dwt.), 130s.; two octagonal tea-caddies, with sliding lids, 1717 and 1718 (14 oz. 11 dwts.), 23s.; a plain circular chamber candlestick, by *Benjamin Pyne*, 1714 (6 oz. 1 dwt.), 60s.; a pair of plain tumbler cups, by *Anthony Nelme*, 1710, the date letter on one indistinct (14 oz. 18 dwt.), 125s.; four small table candlesticks, by *John Barnard*, 1709 (21 oz. 19 dwt.), 165s.; a two-handled porringer, engraved in the Chinese taste, 1690, *m.m. T.C., a fish above* (5 oz.), 155s.; a small mug of bulbous form, 1685, *m.m. F.S.* (2 oz. 12 dwt.), 160s.; a beaker on reeded foot, engraved with a band of running foliage, *Lincoln*, circa 1650, *m.m. T.S., in monogram*, probably for *Timothy Skottove* (4 oz.), 225s.; a beaker on circular foot, stamped with two bands of ovolos, 1620, *m.m. H.M., conjoined* (7 oz. 4 dwt.), 310s.; a beaker, stamped with a band of egg and tongue ornament, 1602 (8 oz. 11 dwt.), 640s.; a circular fruit basket, 1790

(18 oz. 15 dwt.), 18s.; an oval strainer, by *Pent Symon Exeter*, 1748 (2 oz. 12 dwt.), 22s.; a pair of octagonal trencher salt cellars, by *Edward Wood*, 1728 (3 oz. 8 dwt.), 100s.; a two-handled porringer, by *John Elston, Exeter*, 1708 (2 oz. 15 dwt.), 125s.; a small two-handled porringer the lower part repoussé and chased, 1696, *m.m. M.L.* (2 oz. 2 dwt.), 120s.; a set of three casters, pear-shaped, with rib round the body, by *David King, Dublin*, 1703 (17 oz. 12 dwt.), 57s.; a beaker, foot stamped with a band ovolos, 1601, *m.m. M., with a line across* (16 oz. 18 dwt.), 630s.; a plain oval tobacco box, by *Nathaniel Lock*, 1711, £42 (all at).

At the same rooms on June 27th a helmet-shaped cream jug on square plinth (4 oz. 2 dwt.), bought 20s.; a plain pear-shaped hot-water jug, by *Thomas Whipham and Charles Wright*, 1766 (20 oz. 10 dwt.), 15s. 6d.; a small circular waiter, by *John Sanders*, 1746 (6 oz. 16 dwt.), 25s.; a plain circular bowl, by *Philip Bruguier*, 1739 (4 oz. 5 dwt.), 85s.; a plain mug, by *Eliza Godfrey*, 1729 (4 oz. 11 dwt.), 22s.; a plain helmet-shaped cream jug, by *Charles Abridge*, 1791 (6 oz. 5 dwt.), 16s.; an old English pattern gravy spoon, by *William Soame*, 1745 (6 oz. 13 dwt.), 9s. 6d.; a plain octagonal bowl, by *Simon Pantin*, 1717 (6 oz.), 215s.; a beehive honey-pot and stand, by *P. Storr*, 1798 and 1803 (12 oz. 13 dwt.), 25s.; a large plain pear-shaped ewer, by *Thomas Willmore*, 1789 (43 oz. 10 dwt.), 21s.; a boat-shaped sugar basin, 1787 (8 oz. 6 dwt.), 20s.; a plain hexagonal hot-water jug and cover, by *Daniel Smith and Robert Sharp*, 1785 (27 oz. 10 dwt.), 20s.; a pair of oval snuffer trays, each with pierced gallery (8 oz. 4 dwt.), 14s. 6d.; four oval salt-cellar, each on foot with claw-and-ball feet, by *Robert Hennell*, 1773 (6 oz. 17 dwt.), 28s.; a circular strainer, with flat scroll handles, by *Edward Aldridge and John Stamper*, 1754 (7 oz. 9 dwt.), 28s.; a plain pear-shaped cream-ewer, by *Richard Richardson, Chester*, 1741 (2 oz. 18 dwt.), 110s.; a George II. plain gravy spoon, 1732 (5 oz. 3 dwt.), 8s.; a small waiter, by *William Daker*, 1731 (4 oz. 15 dwt.), 25s.; a pair of candlesticks, on octagonal bases, Britannia standard, probably by *Philip Rolls*, 1728 (23 oz. 2 dwt.), 21s.; a pair of octagonal trencher salt-cellar, 1723 (5 oz. 11 dwt.), 80s.; a plain cylindrical dredger, by *William Fleming*, 1714 (2 oz. 1 dwt.), 115s.; a helmet-shaped cream jug, on square plinth, 1792 (5 oz. 14 dwt.), 18s.; a plain boat-shaped mustard pot, by *Robert Hennell* (4 oz. 14 dwt.), 30s.; six two-handled boat-shaped salt-cellar, with six salt-shovels, 1784 (23 oz. 8 dwt.), 20s.; an oval sugar bowl and cover, by *James Hewitt, Edinburgh*, 1777 (9 oz. 18 dwt.), 19s.; a pair of plain sauce-boats, 1758 (9 oz. 13 dwt.), 23s.; a circular salver, 1755 (16 oz. 6 dwt.), 12s. 6d.; a plain brass saucepan, by *Thomas Williamson, Dublin*, circa 1735 (9 oz. 15s. 6d.); a square salver, 11 in. square, by *John T. Lincoln*, circa 1660, *m.m. R.C.* (6 oz. 10 dwt.), 155s.; a silver-gilt sweetmeat dish of shallow circular form, with scalloped rim, 1655, *m.m. A.W., cinquefoil below*, probably for *Nicholas Wollaston* (5 oz. 3 dwt.), 140s.; a parcel of two-handled sweetmeat dish, of shallow circular form, with scalloped rim, by *W. Maumlay*, 1630 (4 oz. 4 dwt.), 26s.; a cylindrical mustard pot, the sides pierced, 1781 (3 oz. 9 dwt.), 31s.; a plain table bell, by *William Cafe*, circa 1760 (5 oz. 13 dwt.), 80s.; a small plain two-handled

John Moore, Dublin, circa 1740 (6 oz. 18 dwt.), 18s.; a mug, Dublin, 1726 (7 oz. 6 dwt.), 15s.;

FURNITURE, PORCELAIN AND ART OBJECTS

ON June 21st Christie's held a sale of English furniture which included several pieces of seventeenth-century furniture: a pair of Charles II. walnut armchairs, £75 12s.; Charles II. walnut armchair, £69 6s.; a set of four William and Mary walnut chairs, £73 10s.; a pair of Charles II. walnut armchairs, £152 5s.; a Jacobean oak e, panelled back carved, £32 11s.; a pair of Sheraton mahogany side tables, £60 18s.; a pair of Sheraton satin-laid semi-circular card tables, £58 16s.; an Adam side table with D-shaped top, £52 10s.; a Sheraton mahogany table, £26 5s.; a George II. mahogany card table, £8s.; a Queen Anne walnut bureau, with sloping top, £30 9s.; a Jacobean oak dresser, fitted three drawers, 17s.; a James I. oak buffet, carved and inlaid, £126 10s.; a Queen Anne oak cupboard, upper part inlaid, £63; a Queen Anne walnut bureau cabinet, with glazed doors, £48 6s.; a Queen Anne walnut tallboy, £32 11s.; a William and Mary long case clock, the movement by James Gavell, London, £52 10s.; a James I. oak four-poster bedstead, carved and inlaid, £75 12s.; a Chippendale mahogany four-poster bedstead, £27 6s.; a pair of Hepplewhite mahogany pole firescreens, £48 6s.; a set of four Hepplewhite mahogany armchairs, with shield-shaped backs, £10s.; a Chippendale mahogany commode, with serpentine-shaped front, £199 10s.

THE more important lots of English porcelain sold at this time were: A pair of Chelsea candelabra, formed as figures of a lady and gentleman, gold anchor mark, £27 6s.; a pair of Chelsea figures of a girl and youth, gold anchor mark, £21; a pair of Bow candlesticks, formed as figures of Cupids, anchor and dagger mark, £15 15s.; a pair of Bow candlesticks, formed as figures of Putti, red anchor and dagger marks, £12s.; a pair of Bow candlesticks, formed as figure of a girl and boy, £16 16s.; a pair of Bow figures of a youth and girl, red anchor and dagger mark, £23 2s.; a pair of Bow figures of a boy and girl, red anchor and dagger mark, £10 10s.; a pair of Bow figures of a girl and youth, £24 3s.; a pair of Bow figures of a boy and girl in dancing attitudes, £4s. 6d.; a Chelsea group of a musical party, £31 10s.; a Bow group of a boy and girl, £19 19s.; a set of four Bow vases, emblematical of the Four Seasons, £34 13s.

At Sotheby's a pair of large *famille rose* vases and covers, decorated with reserve panels of utensils on a rose diaper ground, Yung Cheng, brought £200; a pair of apple-green *h-n-yin* vases, decorated with scrolling peonies in white on a black ground, 11½ in., £1,180; an eighteenth-century oval mirror, in gilt wood frame, £42; a pair of George I. oval mirrors, £60; a pair of Chippendale oval mirrors, £1; a William and Mary mirror, oblong, in moulded walnut frame, £26; a Hepplewhite marquetry writing cabinet, £46; a Sheraton rosewood dwarf bookcase, £50; a William and Mary walnut cabinet, £54; a set of nine Danish late seventeenth-century walnut chairs, £56; a set of six Chippendale mahogany chairs, with rectangular backs filled with diagonal railing, in the Chinese taste, supported on cabriole legs, £110; a set of 18 Chinese

wallpaper panels, £45; and another set of Chinese wallpaper panels, £85.

On the same day as the Morrison Chinese eggshell was sold, Christie's also offered other porcelains, a Sèvres porcelain dessert service, painted bouquets of flowers, bringing £65 2s.; a Sèvres porcelain cabaret, painted with musical and amatory trophies, £21; a Russian porcelain dinner service, £26 5s.; a pair of Chelsea candelabra, formed as figures of Cupids, £50 8s.; a pair of Bow figures of a shepherd and shepherdess, £32 11s.; a pair of Worcester vases and covers of hexagonal baluster form, £199 10s.; a set of three Worcester plates, painted exotic birds and insects, £32 11s.; a pair of Worcester leaf-shaped sweetmeat-dishes, £25 4s.; a pair of Worcester tea canisters and covers, with oviform bodies, £23 2s.; a Worcester vase and a pair of beakers, painted exotic birds in fan-shaped panels, £22 1s.; a pair of Chelsea jardinières, painted Cupids emblematical of the Four Seasons, £39 18s.; a Limoges enamel plaque painted in translucent colours with the *Crucifixion* by Leonard Limousin, signed "*Leonardus Lemovicus*," and dated 1536, £357; a Limoges enamel plate, painted in grisaille, £50 8s.; a pair of Chinese vases of hexagonal baluster form, enamelled with birds, £588.

Christie's, on July 4th, sold a collection of Battersea enamels, snuff-boxes, and other art objects, and the bidding for the more important items indicated that these smaller works are in demand: A Louis XVI. gold, oval snuff-box, decorated with rectangular and oval panels of salmon-pink, translucent enamel, by Julian Alaterre realized £120 15s.; a Dresden porcelain snuff-box, set with marquises, interior of the cover painted, £16 16s.; a Louis XV. snuff-box, formed from an early Louis XIV. enamel decorated watch-case, £42; Louis XVI. gold snuff-box, decorated with blue translucent enamel, £52 10s.; a Louis XVI. gold rectangular box, mounted with six rectangular plaques, £99 15s.; a Louis XV. gold, oval snuff-box, the panels of blue-grey enamel, £54.

THE HANS LEIDER SALE AT COLOGNE

THE important sale of armour and weapons formed by Ex-Consul Hans Leider, which was announced in *THE CONNOISSEUR* for May, took place at Cologne from June 19th to 21st. Representatives of many German and foreign museums were present. Amongst the prices realized were 11,000 Reichmarks for the Cologne half harness (illustrated in our May issue). A chain mail tippet, 3,000 RM.; an Italian bayonet, 2,600 RM.; an Italian morion, 5,100 RM.; a Maximilian helmet with bellows vizor, 1,550 RM.; a chamfron, Italian, with gold and silver inlay, sixteenth century, 1,350 RM.; a German sallet, 1,750 RM.; a German half harness, 1,200 RM.; German fluted Maximilian half harness, 1,550 RM.; and two Pisan half suits, late sixteenth century, 2,850 RM. A French hunting sword fetched 1,900 RM.; a sword with basket hilt, 1,000 RM.; a South German dagger with basket hilt, 1,450 RM.; a sword with silver and enamel hilt, late fifteenth century, made 5,000 RM. A matchlock carbine of Duke William of Cleves, 2,200 RM.; a pair of wheel-lock pistols, 1,900 RM.; an embroidered Saxon saddle-cloth, for the tourney, 1,900 RM.

HERALDRY

CONDUCTED BY
CHARLES R. BEAR

ARMS ON SILVER DISH—LONDON, W.1

OF the four coats of arms engraved on the gilt edge of your dish two are personal, and two appear to be those of religious foundations.

Of the former one coat is that of Fernandez de la Cueva, Duke of Albuquerque, impaling Fernandez de Cordova, Marquis of Comares.—I : *per chevron or, two pallets gules, and vert, a weaver or, all within a bordure gules charged with seven saltires or [engraved as fretty or] [for de la Cueva]*. The later versions of the coat charge the bordure with saltires and escutcheons of Mendoza alternately. II : *per fess, barry of or and gules, and argent, a King of Granada chained by the neck proper, all within a bordure charged with Moorish banners [for Cordova, Marquis of Comares]*. The King of Granada and the surrounding banners were granted by Ferdinand the Catholic to Don Diego Fernandez de Cordova, first Marquis of Comares, in memory of his victory over the forces of Boabdil King of Granada in 1483-4.

The second shield bears the impaled coat of Cabrera y Bobadilla, Marquis of Moya.—I : *per saltire, 1st, azure a royal crown or lined gules. 2nd, gules, a tower with three turrets or ; 3rd, argent, a lion gules ; 4th, or, a goat passant sable within a bordure crenellated also or [Burgos says sable] [for Cabrera]* ; II : *quarterly, 1st and 4th, gules, an eagle argent ; 2nd and 3rd, argent, a tower sable with flames issuing from the door, windows and roof, all within a bordure gobony gules and argent charged with towers or and lions gules crowned or [for Bobadilla]*. Over all is an escutcheon argent, two chauldrons "fascées-denchées" or and gules with three serpents vert issuant from either side of each chauldron [for Pacheco, Duke of Escalona]. The bordure given by the engraver to Cabrera is without authority.

Since your dish appears to be of the early seventeenth century, the alliance represented by the first coat must be that between Don Francisco Fernandez de la Cueva y Giron, fourth Duke of Albuquerque, first Marquis of Cuellar and fourth Count of Ledesma, and his second wife Dña. Maria daughter of Don Luis Fernandez de Cordova, Marquis of Comares, whom he married in 1549. Their daughter and the Duke's heir, Dña. Isabel, married her distant cousin Don Beltran, who after the death of his wife's uncle Gabriel in 1571, became the sixth Duke of Albuquerque. Don Beltran, a distinguished soldier who held the office of Captain of Aragon, died on March 13th, 1612. The sixth child of Don Beltran and Dña. Isabel was Dña. Maria, who after the death of Don Pedro de Zuniga y Avellanida, elder son of the Count of Miranda, to whom she had been betrothed, married as his second wife Don Francisco Perez de Cabrera y Bobadilla, fifth Marquis of Moya, Knight of the Order of Alcantara, and second son of Francisco Pacheco y Cabrera y Bobadilla, Duke of Escalona [d. 1574]. Don Francisco's first wife was Dña. Mencia, daughter of Don Diego Fernandez de Cabrera y Bobadilla, Count of Chinchon, and Dña. Inez Pacheco, daughter of Don Diego Lopez Pacheco, third Duke of Escalona and Marquis of Villena. It was through this

marriage that the Count of Moya obtained the inescutcheon of Pacheco. By his first wife he had a daughter Dña. Luisa Bernarda Cabrera y Bobadilla, in her own right Marquesa of Moya, who married Don Diego Lopez Pacheco, seventh Duke of Escalona.

ARMS, CREST AND MONOGRAM ON ESCRITOIRE—LONDON, W.1

THIS desk cannot possibly be of the eighteenth century as its style would seem to suggest. The arms quarterly, 1st and 4th, vert, three primroses within a double tressure flory-counter-flory or [for Primrose] ; 2nd and 3rd, argent, a lion double-tailed sable [for Cressy]. C. a demi-gules holding in his dexter paw a primrose or. S. two lions passant guardant. M. *Fide et fiducia*.

These are the arms of the Earls of Rosebery. The possible owners are James, the second Earl d. 1755, Nathaniel, the third Earl, 1728-1814, created K.T. 1771, and Archibald John, the fourth Earl, 1783-1868, created K.T. 1838. The monogram is neither a double J nor a double N. It is not well executed, but is quite clearly two J's and an A, the cross of the latter being formed by the coronet superimposed. Absence of the insignia of the Order of the Thistle suggests that this piece of furniture was made between 1814 and 1840.

"JOHN DONE, TARPORLEY"—HUNT, W.

JUDGING by the apparent period of your brass doorplate—third quarter of the seventeenth century—"John Done, Tarporley" was that John Done who was born at Utkinton, Cheshire, on March 31st, 1641, and according to the monument to Jane Done, eldest daughter of Sir John Done [d. 1629], in St. Helen's Church, Tarporley [Ormerod : Cheshire, vol. II, p. 231], married Mary daughter of Thomas Wagstaffe of Tachbrook, co. Warwick. She died in 1696. It is unquestionably too late in style to have any connection with John Done [d. 1630], son of John above, with whom the main male line is said to have come to an end. Nor is it likely to have belonged to John Done [d. aged 9 in 1667], son of Edward Done of Duddinghoe, who unsuccessfully claimed the Done estates at Utkinton elsewhere in 1664. I suspect John Done of the monument to have been the son of John Done above [d. 1630], though his name is omitted from the pedigree in Ormerod.

HERALDS' COMMEMORATIVE EXHIBITION

THE Exhibition arranged by the Kings, Herald and Pursuivants of Arms, at the College of Arms, Queen Victoria Street, London, which was opened by His Grace the Duke of Norfolk, Earl Marshal of England, on July 27th, will probably close on July 26th.

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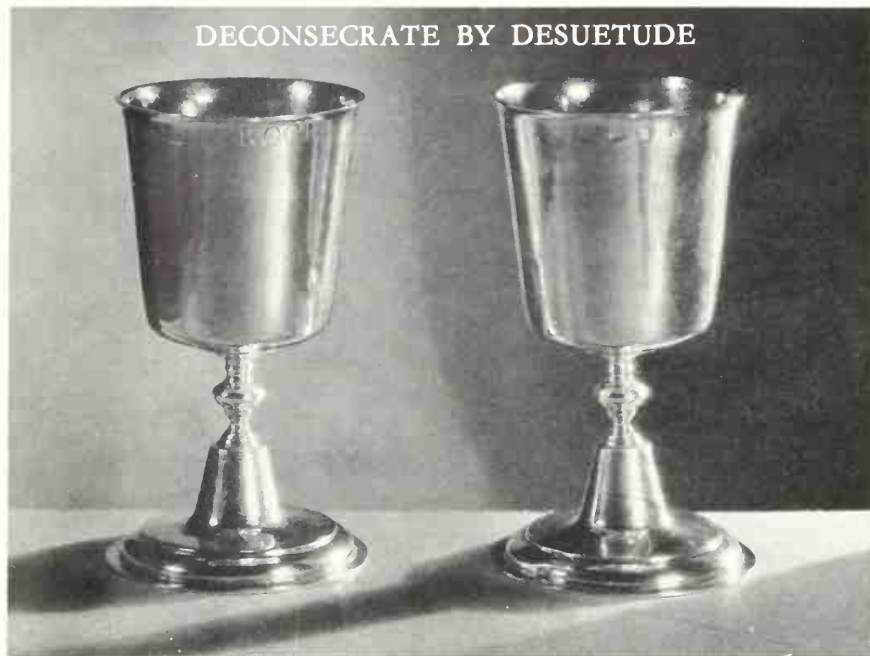
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SHOULD CHURCH PLATE BE USED FOR SECULAR PURPOSES?

By COMMANDER G. E. P. HOW, Royal Navy

(Messrs. HOW of EDINBURGH Ltd., 13, Berkeley Square, London, W.1)

DECONSECRATE BY DESUETUDE



THE CARLAVEROCK COMMUNION CUPS. EDINBURGH, 1701-2.

MUCH doubt exists in the minds of most people as to whether Church Plate should be used for secular purposes. Some even question whether articles, gifted for the use of a particular church, should be sold by that church for any reason whatsoever.

When, however, ecclesiastical plate is sold on behalf of individual poverty-stricken parishes, is it not to the interest of the Church to obtain, on behalf of these parishes, the highest possible price for the objects they are forced to dispose of?

The present value of Church Plate is low by reason of the prejudice against its use for secular purposes, which restricts the market to those of other religions who are sufficiently artistic to appreciate the superb objects once owned by the Church, and to those sufficiently wealthy and generous persons who are prepared to gift it back to the Church.

An eminent Ecclesiologist recently expressed the opinion that: "Church Plate, having been for many years stored by the squire of the parish, never used in church, and eventually forgotten, has eventually been mistakenly reckoned among his personal effects, and thus come into the open market. Such plate by *desuetude* can be reckoned as deconsecrate."

Further, that "no Church Plate can be disposed of by an incumbent either by sale or gift without a faculty from the Diocesan Chancellor. . . . If such a faculty be granted, and the buyer be satisfied by a personal inspection of its terms that it leaves him free to dispose of the plate in any

way he can, he can do so with a clear conscience, accepting the written permission of the Bishop's legal officer to sell, as a formal act of de-secraton of the said plate.

"Faculties, however, are legal documents, and their terms and implications may not always be fully understood by those to whom they are issued. The probability is enormously that a priest, offering Church Plate for sale, is acting beyond his powers and is technically guilty of a felony. The buyer becomes accessory in the event of the matter coming to light."

Surely the purchase and use for secular purposes of ecclesiastical plate, sold for and on behalf of the Church, should redound to the credit of collectors of antique plate, and those who invest their money in works of art. Surely they need not feel it incumbent upon them to return it to the Church as a gift. Nor, surely, should they be liable, in any way, by using this plate, to offend the religious susceptibilities of others.

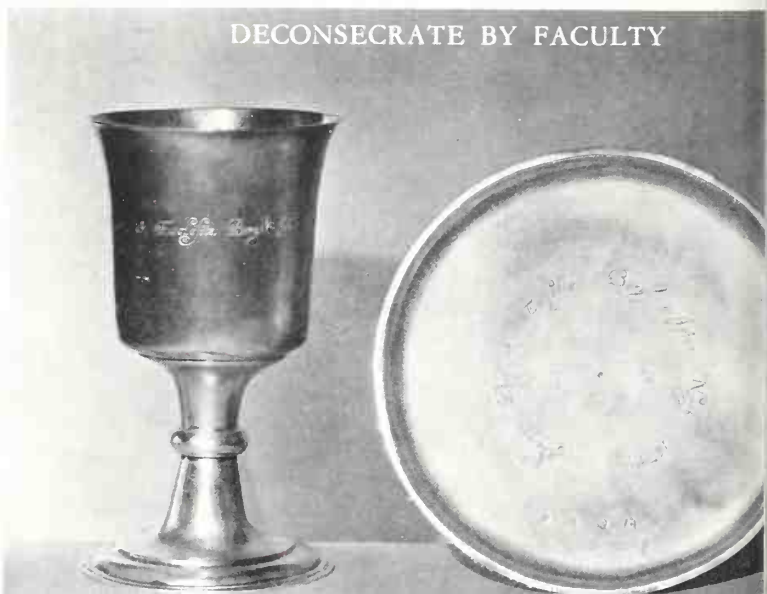
The superb pair of Communion Cups illustrated above are deconsecrate by desuetude. They are inscribed: "THE PARISH OF CARLAVEROCK 1702," and bear the maker's mark of Thomas Ker, the Edinburgh town mark and date letter for 1701-2. They are in the possession of Messrs. HOW of EDINBURGH Ltd., 13, Berkeley Square, who are also offering for sale the magnificent Communion Cup and Paten illustrated

below. They bear the maker's mark of Thomas Havers, and the Norwich town mark for *circa* 1675, and the following inscription: "SACRUM DEO ET ECCLESIAE BERGH APTON NORFF 1675." These were recently deconsecrate by faculty from the Diocesan Chancellor, and sold to me in order to provide the necessary funds for the repairs to the church of Bergh Apton itself.

G. E. P. How

THE BERGH APTON COMMUNION CUP AND PATEN. NORWICH, *CIRCA* 1675.

DECONSECRATE BY FACULTY



EARLY COLONIAL STAMPS

By DOUGLAS ARMSTRONG

NOT for more than seven years after the introduction of the adhesive postage stamp into Great Britain was any serious attempt made to extend its benefits to the Empire. Early in the year 1848, however, the Colonial Secretary of Mauritius, dissatisfied presumably with the primitive efforts of local engravers to produce postage stamps for that colony, as exemplified by the local "Post Office" and "Post Paid" series, wrote the Colonial Agent in London concerning the necessity of "a stamp for official use (that) should be so different from that employed by the General Post Office at home, that it might be easily distinguishable, but otherwise to have as much resemblance as possible to the stamps of the United Kingdom, so as to be compatible with the object."

Acting on this letter, the Colonial Agent-General for the Crown Colonies in London approached Messrs. Perkins, Bacon & Co., the holders of the British Government stamp printing contract, who submitted some specimens and undertook to prepare something more definite in the event of an order being received. As an alternative to the Queen's head which was then appearing on the British stamps, a figure of Britannia was chosen as the subject of the design. Among some relics of Henry Corbould, F.S.A., the artist of the Penny Black, at Hodgson's in 1919, was included an original watercolour sketch of the Britannia motif on a card which bears a pencilled note by the artist reading, "The engraver with magnifying glass (such as I have not) can finish the toe of the roller rather more." This historic item, together with the engraver's proof, is now in the Royal Collection.

The suggestion has been made that as Henry Corbould died in 1844, this drawing cannot have been his work, but it may have been executed by his son and successor, Edward Corbould. In view, however, of the fact that the drawings found at the same time are *circa* 1839 and were prepared for purposes other than postage stamps, such as bank-note embellishments, it seems conceivable that the Britannia sketch may have been intended for a similar purpose and was merely adapted by the engravers for the early Colonial stamps. This view is supported by the hollowed corners of the original and other minor differences.

It is probable that as it may, it was undoubtedly the source of the familiar Britannia type of the early British Colonial stamps. The precise identity of the engraver of the die is obscure, although circumstances point to Frederick Colburn as the most likely collaborator. In the first instance, there was but one bale of merchandise beside

the figure, while the details of the sailing ship on the right were indistinct, and a second die was accordingly cut before the printing plates were actually laid down. A first supply of stamps in three different colours, denoting as many denominations, was finally despatched from London to Mauritius on December 21st, 1848, and at the same time two varieties to the Island of Trinidad (B.W.I.), an order having been received from that Island in the

interim, the only point of distinction being the name inscribed in the tablet provided for the purpose at the foot of the design.

Subsequently, the same design was made use of for the Barbados stamps of 1852, the intention, at the time, apparently being to print all Colonial stamps in a general type. The practice of distinguishing the different denominations

by colour alone proving unsatisfactory, the Colonial authorities requested that future supplies might have the value of the stamps clearly indicated, in addition to the name of the issuing colony, with the result that, in 1858, a new type was prepared for Barbados showing the name in a semicircle above the central figure, and later for Mauritius and Trinidad also.

In laying down the requisite plates for this modified series it is understood that impressions were taken from the original (flat) die, and the additional inscriptions added upon the steel roller used for "rocking-in" the design. Two plates may be recognized of the first Barbados set, i.e. that without value, whilst in the second, or modified, type of both this Colony and Trinidad the differentiation of the various printings made by Perkins, Bacon & Co. prior to, and by De La Rue & Co. subsequent to, 1862, presents an interesting comparison in philatelic values, no less than in the actual watermarks, perforations, shades and impressions.

As the forerunners of all British Colonial stamps, the early "Britannia" series make a most fascinating and profitable subject for philatelic collection and study, extending as they do over a period of close upon thirty years and offering even to-day a fertile field for individual investigation. Containing as it does but few items of outstanding rarity, the group is a comparatively inexpensive one in which to specialize, albeit many of the varieties are undervalued to-day, in view of their fine condition. Barbados, Mauritius and Trinidad have each specimens catalogued as highly as £60, and a few others ranging from £15 to £35 apiece. The vast majority, however, may be picked up for a few shillings each, but attention should be paid to condition.

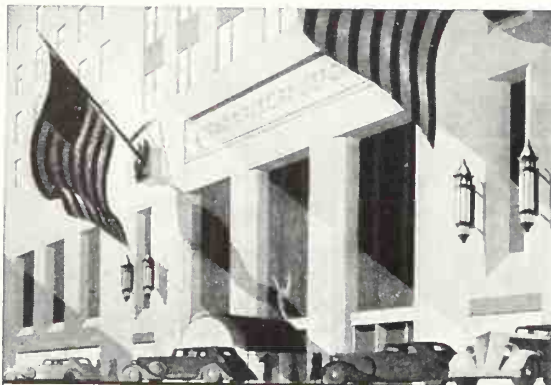


1.—DIE PROOF OF THE "BRITANNIA" TYPE, BEFORE INSCRIPTION. 2.—ISSUED STAMP WITHOUT VALUE INDICATED. 3.—RE-ENGRAVED STAMP COMPLETE, WITH VALUE ADDED



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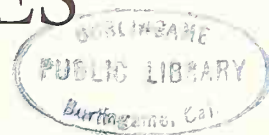
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SIR WILLIAM CHAMBERS, R.A. : FROM THE PORTRAIT IN OILS BY FRANCIS COTES, R.A. RECENTLY IDENTIFIED BY THE AUTHOR AS THE ORIGINAL OF HOUSTON'S ENGRAVING IN MEZZOTINT

SIR WILLIAM CHAMBERS AND FRANCIS COTES

By R. A. RICHES



THAT distinguished mezzotint engraver, Richard Houston, who engraved so many fine plates after Rembrandt, executed one of distinction after Francis Cotes, R.A., of a portrait of a great architect, Sir William Chambers, R.A., one of the foundation members of the Royal Academy. Incidentally he was its first treasurer, and, it may be justly said, had a more active part in originating the institution than any other of its foundation members. This mezzotint was published in 1772, a good many years before Valentine Green's print of him appeared, engraved from the picture by Sir J. Reynolds, in the possession of the Royal Academy. Nowhere

can any reference be found to Cotes' painting of Chambers, which was known to have existed by reason of Houston's mezzotint, nor with one exception to the pastels referred to later.

A little while ago, a pastel portrait in the possession of the Royal Institute of British Architects, unsigned and undated, was identified as being a portrait of Sir William Chambers, and it was thought possible, at the time, that it might have been the original of Houston's mezzotint. Later on, it became known that the Scottish National Portrait Gallery some years ago acquired, from the late General Sir Redvers Buller, a very fine signed and dated pastel, by Cotes, of the architect,



SIR WILLIAM CHAMBERS, R.A. : FROM THE MEZZOTINT BY RICHARD HOUSTON, AFTER THE PAINTING BY F. COTES, R.A.



SIR WILLIAM CHAMBERS, R.A. : FROM THE PASTEL BY F. COTES IN THE SCOTTISH NATIONAL PORTRAIT GALLERY

bearing the date 1764. This dated pastel thus shows us Chambers at the early age of thirty-eight, and it seems probable that this is the earliest known portrait of the creator of Somerset House, in the Strand, London, an edifice which did not find shape until some years later.

The Scottish National Portrait Gallery pastel and the painting are almost identical in colour, pose, and size, but a close examination of Houston's engraving and of the painting show many touches common to both, which are absent in the two pastels, notably one little high light in the hair above the right ear; it is lightly touched in in the painting, but it is faithfully interpreted in the mezzotint.

The Scottish pastel shows slightly more of the body, the R.I.B.A. pastel shows considerably less, the coat is also different in colour and the face has not the same strength of character common to the Scottish pastel and the painting. The Scottish pastel is in very good condition, but not quite so well preserved as the painting. It seems beyond doubt that Houston's mezzotint was made from the painting and not the pastel, as the painting and engraving correspond closely, even to the most minute particulars. As portraits they are of great interest; though other portraits of this great architect and eminent figure in the history of British art exist, this one without the wig and with the great air of literal truthfulness, which Cotes' portraits always possess, is of much value. In order that this identification may be made plain to the reader, the two illustrations, from the mezzotint and from the pastel, are



YOUNG LADY IN PINK AND GRAY : PASTEL BY FRANCIS COTES, R.A., REPRINTED FROM *THE CONNOISSEUR*, SEPTEMBER, 1931, AND NOW IDENTIFIED AS ANNE LUTTRELL, AFTERWARDS WIFE OF E. MORTON PLEYDELL OF DORSET

placed side by side and opposite a colour plate from the original painting (see page 144). In Mr. Cotes's article, in *THE CONNOISSEUR* for October, 1931, he said (page 246): "A very great deal of extremely difficult work will have to be done before the extent of Cotes' *œuvre* can be satisfactorily known; on the one hand, a host of vilely inferior pictures have been unjustifiably labelled with his name, and on the other hand Cotes' genuine work is partly hidden in country houses partly swallowed up in auction histories of Reynolds and Gainsborough." On page 17 of the same article (September, 1931) there is illustrated an early Cotes portrait of a lady described as "Young Lady in Pink and Gray." This pastel is signed and dated "Francis Cotes, pxt. 1751," and is now in the Huntington Collection at San Marino, California; it has, at length, become possible to identify the sitter, and it is here reproduced once again, together with the painting of Mrs. Pleydell, the identity of which has never been lost or in the slightest doubt. It is suggested here definitely that both sitters are one and the same person, namely, Anne Luttrell, only daughter of Francis Luttrell of Ven, Somerset, afterwards Mrs. E. Morton Pleydell. She was born in 1731. The pastel portrait signed and dated 1751 will, on comparison, be found to be so closely related as to prompt the belief that they are from the same studio and the same hand. The hair and eyes are the same colour, the features are much the same, the strongly arched eyebrows and the deep eyelids will be observed. The slo

oulders are the
me, the dress
id jewel on the
ght shoulder
e identical, and
very strongly
arked shadow
nder the flow-
g scarf over the
ght arm is also
distinguishing
ature in both
orraits. The
story of the
stel has been
st, but it is a
eautiful and
nuine early
ork of Cotes.
he pastel was
hibited in 1908

the "Cent.
astels Exposi-
on," and in the
atalogue de
uxe, page 6,
as called Lady
rances Bridges,
ut as Lady
ridges was not
orn until 1746,
is is incorrect.
Mrs. Pleydell
ving been born

1731, it is a
ate which is in

complete harmony with that of the pastel if Mrs.
eydell be the subject. The Mrs. Pleydell of the
inting was the great-grandmother of the fifteenth,
steenth and seventeenth Earls of Moray. In the
st instance, the picture passed from her to her
ungest daughter, Cornelia, who married a twin
other of the tenth Earl of Moray, and it has been,
turn, in the possession of all the Earls of Moray
nce the fifteenth Earl. At a later date both Mrs.
eydell and her husband were painted by Gains-
orough, each in full-length portraits, and these
e now in the United States. The Gainsborough
cture of Mrs. Pleydell is reproduced in Graves's
ainsborough Portraits. Thanks are due to the
rustees of the Scottish National Portrait Gallery
r kindly allowing their pastel portrait of Cham-
ers to be reproduced.

It is interesting to turn to the July number of
HE CONNOISSEUR, which illustrated, on page 29,
is Majesty the King's State Coach. This won-



ANNE LUTTRELL, ONLY DAUGHTER OF FRANCIS LUTTRELL OF VEN, SOMER-
SET, AFTERWARDS WIFE OF E. MORTON PLEYDELL, ESQ., OF MILBORNE ST.
ANDREW, DORSET: FROM THE PAINTING BY FRANCIS COTES, R.A., CIRCA 1751

derful vehicle
seen by countless
thousands in Lon-
don without any
knowledge of who
the designer might
be, is another ex-
ample of Cham-
bers' activities.
Many readers
will find pleasure
in seeing the like-
ness of its creator.
M. H. Spielmann,
in his *British Por-
trait Painting*, vol.
I, p. 75, says:
"The admirable
head of Sir Wil-
liam Chambers at
the National Por-
trait Gallery of
Scotland invites
comparison with
Quentin de la
Tour rather than
with Rosalba. It
is more than com-
petent, it is truly
a masterly piece
of work, firm
in modelling, and
yet soft and subtle
in the fusion of
tones, unaffected
and thoroughly

convincing as a likeness." This eulogy will apply
equally to the oil painting, if not with greater force,
both portraits being superb in all painter-like
qualities, quality of medium, quality of colour and
facile execution. It seems at present a matter
incapable of definite conclusion whether Cotes
executed the oil painting or the pastel first, but it
can be said that both are throughout from Cotes'
hand and Peter Toms, his assistant, had nothing
to do with the draperies. Mrs. Pleydell, one
imagines, must have been a lady of great attrac-
tions and quite well known in West Country Soci-
ety of the time. She lived to a great age and
died at Blandford, Dorset, about 1819. In addi-
tion to sitting to Gainsborough and Cotes, Thomas
Hudson has recorded her features, in a picture
which is now in Somerset. It is sad to reflect
that Cotes died in the prime of his powers at the
age of forty-four and that Toms was so deeply
affected that he took his own life a few years later.

SILVER IN CHURCHES PRESENTED BY WOMEN

By E. ALFRED JONES, M.A.

IT is not generally known that women were generous donors of old English silver of considerable historic and intrinsic value to the old parish churches of England and to colleges at Cambridge. Unfortunately, the sacred vessels presented to Clare College by its foundress, Lady Elizabeth de Clare, more than six hundred years ago have long since perished, but, happily, Christ's College has preserved some of the treasures given by its foundress, the Lady Margaret Beaufort, mother of Henry VII. Of these two noble benefactors it may well be said, in the words of Matthew Prior, himself a Cambridge man and a collector of old silver :

And rais'd Two fabricks which shall ever be
Great Monuments of Piety and Thee.

In many instances, the silver was part of the domestic plate of the donors' households ; a fact of greater interest than if it were merely the stereotyped sacramental vessels of the seventeenth and eighteenth centuries, to be seen in churches throughout the country. In this article it is proposed to give a brief description of a number of historic pieces seen by the writer during many years' study of old plate.

What is probably the earliest gift extant, and certainly one of the most valuable, is the plain rose-water basin of the reign of Henry VIII., dated 1518-19 (No. i.), in Hawks-

moor's Church of St. Mary Woolnoth, in Lombard Street. This basin, which is only twenty-five years later than the earliest known specimen (Corpus Christi College, Oxford), was evidently intended for the collection of alms, by the donor Elizabeth, daughter and co-heir of John Iwardby and widow of Thomas Pigot, serjeant-at-law. The vessel would seem to have belonged to her father, for it is adorned with the Iwardby arms originally enamelled : *Sable, three pick-axes argent (for Pigot) impaling argent, a saltire engrailed sable on a chief of the second, two mullets of the first* (for Iwardby).

Another rarity is one of the font-shaped cups of which an example, of the year 1521-2, inscribed *BENE DICTVS DEVS IM DONA SVIS AME*, was sold at Christie's for £3,800 in July, 1924. The cup in question was made in 1551-2, and was a gift in 1698, probably from the family plate of Dorothy Withes, of All Saints' Church at Deane, near Basingstoke. It bears the original inscription : *GIVE GOD THANKES FOR ALL*. English domestic cups of this form would seem to have first appeared about 1500 and to have passed out of fashion within about seven or five years.

The reign of Queen Elizabeth, herself a lover of fine plate and jewels, is represented by four rare and important secular drinking cups. The first is dated 1584, and was the gift of



NO. I.—ROSE-WATER BASIN IN CHURCH OF ST. MARY WOOLNETH, LOMBARD STREET.—THE GIFT OF ELIZABETH PIGOT, WIDOW OF THOMAS PIGOT



FIG. II.—A GIFT TO ST. BUDEAUX'S, DEVONPORT, BY JOANNA ANDREWS

1706, of Joanna Andrews to St. Budeaux's Church at Devonport (No. ii.). A similar cup is in the British Museum. The body of the second domestic cup is of glass, which probably replaces the original ostrich-egg or coconut. Although dated 1598-9, it was not bequeathed until 1723 to the Church of St. Kew in Cornwall. The "steeple" cup, of the following year, was given, in 1765, by Mrs. Ludwell to Charing Church in Kent. She was also the donor to the same church of a caudle cup and cover of the year 1676-7, which was engraved with her arms in a lozenge at the time of the gift or a few years earlier. Mrs. Ludwell's first gift is of particular interest

in the history of this variety of old English cup, in that no earlier example of this form has been recorded. It is called a "steeple" cup, from the somewhat eccentric obelisk or pyramid crowning the stem, derived from Elizabethan architecture. The reason for this exclusively English type of cup (it is not found on the Continent) was at its height between 1604 and 1615, and virtually ceased to be made before the death of Charles I.

One piece of Elizabethan silver—which is attributed in Essex—was made within a few months of the death of the great Queen, according to the record, in 1602-3, and is one of the exceedingly rare gourd-shaped cups on a stem fashioned like the twisted trunk of a tree (No. iii.). This shape is of German origin, made after the sixteenth-century designs of Hans Brosamer, Hans Sibler, and other designers of plate, perhaps in some cases by German goldsmiths who had

settled in London. In this cup, however, there is a characteristic departure from the purely German form in that the finial is a "steeple" similar to that of the Ludwell cup just described. Lady Coventry was the donor. Among the English specimens of gourd-shaped cups, recorded by the present writer, are three dated 1585-6, 1601-2, and 1608-9, in the famous Troitska Monastery near Moscow, in the Treasury of the Patriarch at Moscow, and in the collection of the Corporation of Portsmouth, respectively.

Before considering the vessels of Elizabeth's successor to the throne, it is not inappropriate to mention a German cup by a Nuremberg goldsmith of 1540-80, one Kaspar Bauch, which was, in the words of the inscription engraved upon it, *The Gift of the Women to Bromley-by-Bow Church* (No. iv.). It is decorated in characteristic German fashion, but the original finial has been replaced by a plain reel-shaped handle-foot like those of English paten-covers. Of the reign of James I. there is an interesting flagon of the date 1615-16 in Wanborough Church, in Wiltshire, presented by the widow Martha Hinton, of Earlescot, in 1638. A plain solid chalice of about 1623 has strayed from its church and is now in St. Mary's Convent at Wantage. Heraldry comes to



FIG. III.—CUP ON A STEM FASHIONED LIKE A TWISTED TREE TRUNK, AT BERDEN, ESSEX: THE GIFT OF LADY COVENTRY

our aid in determining the name of the owner or donor, who was Frances, third wife of Ludovic Stuart, Duke of Richmond and Lennox, cousin of James I. and widow of Edward Seymour, Earl of Hertford. Next in date is Lady Stafford's plain plate of 1625-6, which is now in the parish church of Hooton Roberts, Yorkshire.

Another generous and considerable benefactor, Lady Frances Kniveton, about 1632, enriched no fewer than seven Derbyshire churches with sacred vessels. Some of the surviving chalices are of unusual interest, in that they have certain medieval features, such as the Crucifixion and the shape of the foot, introduced, it is supposed, under the influence of Archbishop Laud. In Petersham Church, there is the imposing flagon of 1640-1, the gift with a paten from Elizabeth, *suo jure* Countess of Dysart, second wife of John Maitland, Earl and Duke of Lauderdale, afterwards Baron Petersham and Earl of Guilford in the peerage of England.

Domestic silver of the luxurious reign of Charles II. is conspicuous for its ornate decoration. Ecclesiastical silver was also affected by the prevailing taste, as may be observed in a massive service, given, in 1663, by the Duchess Dudley to Pattishall Church near Towcester, with a threatening proviso against alienation by churchwardens, or any other inhabitant of the parish. The donor (wife of Robert Dudley), who was created Duchess Dudley by Charles I., in 1649, and died in 1669, gave silver generously to other churches, including St. Mary's, Acton, as did her daughter, the above-mentioned Lady Frances Kniveton.

In All Saints' Church, Oxford, there is a flagon of conventional form, made in 1673-4, which has a pathetic history. It was given by Susanna, Baroness Grey de Ruthyn, in memory of her "generous, loyal and religious" father, Charles Longueville, Lord Grey de Ruthyn, an ardent Royalist, who died in the King's garrison at Oxford

in 1643. The donor's arms, quartering Longueville, Grey de Ruthyn, Hastings and Nevill, surmounted by the coronet of a Baron, are displayed in a lozenge (as is customary for the arms of ladies) on the flagon. Two objects of exceptional interest, intended for secular use, are the large salvers on plain feet, in St. Martin's Church, Salisbury and in the Parish Church at Wantage. The first (No. v.) was made in 1662-3 and is en-

bossed on the wide rim with cupids, tulips and other flowers in the manner of the Charles II. period. It is engraved with the arms of the great Earl of Clarendon, and an inscription showing that the donor was Mrs. Alice Denham in 1668, twelve years after the Lord Chancellor's death in exile. The other salver, of about the same date, is embossed on the rim with a lion, a stag and a unicorn amid large flowers and was the gift of Madam Wilton in 1725. Large salvers of this type are confined to the reign of Charles II. The most important examples were in the Kremlin at Moscow, when examined by the present writer before the Great War. They consist of a set of four (originally six), bearing the London date-letter for 1663-4, and were sent, together with many other costly plate, from Charles II. to the Tsar Alexis of Russia, in 1663.

Wiltshire churches are rich in old silver given by women. Gifts dating from the seventeenth century include a flagon of 1650-1 and a dish of 1669-70 at Lydiard Tregoze, from Deborah Culme, daughter of Sir Charles Pleydell, of Midgehall; there is also a second flagon,

dated 1663-4, the gift of her sister, Elizabeth, wife of Sir Thomas Newcomen, Baronet. All these vessels are engraved with the donors' arms. At Winterbourne Bassett, is a paten, of 1695-6, given by the widow Mary Baskerville, to whose memory there is a monument in the church. To these must be added the vessels of 1684-5 at Garsdon, bound with a legacy of Lady (Eleanor) Pargiter, who married, first, Lawrence, only son of Sir Lawrence



NO. IV.—GERMAN CUP, INSCRIBED, THE GIFT OF THE WOMEN IN BROMLEY-BY-BOW CHURCH

PUBLIC LIBRARY
Surlingham, Cal.

Washington, a
branch of the
grave Wash-
ingtons, and,
after his death,
by William
Fogiter. Then
there are the
of Alice and
of 1702-3,
given to Draycot
by Doro-
thy, "a most
giant beauty
at wit," wife of
James Long,
Draycot, Wilts.
One other gift
a Wiltshire
church must not
be overlooked.
It is a com-
plete service,
presented to
Beravon by
Elizabeth, widow
of the fourth
Marquess of Beau-
cliff, daughter of
John Berkeley

sister of Norborne, Lord Botetourt, whose
only she inherited. The service itself is of
unusual merit, except for the important fact
the maker's mark is that of a woman gold-
smith, of Lon-
don, Magdalene
Lane, with the
letter for
169-60. Two
cups presented
Wiltshire and
set churches
the silver ser-
vice by Paul
merie, the
most popular of
London gold-
smiths of the
seventeenth cen-
tury. Nor must
the air of richly
decorated tripod
dilesticks in
minster
they be for-
gotten. They are



No. V.—SALVER, 18-IN. DIAM., ENGRAVED WITH ARMS OF EARL OF CLARENDON, GIVEN BY MRS. ALICE DENHAM TO ST. MARTIN'S CHURCH, SALISBURY, IN 1686

decorated in relief with cherubs, fruit and acanthus foliage in the manner of Charles II. silver, and were the gift of one Sarah Hughes about the year 1684.

Two more cups of the reign of Charles II. should also be mentioned—the one given to Bough-ton Malherbe Church by Katherine, daughter of Baron Wotton, who was created Countess of Chesterfield for life by Charles II. on the day of his Restoration to the throne. The other is the large two-handled bowl and cover, of

1675-6 (No. vi.), decorated with the conventional acanthus and palm leaves of the period, which once belonged to the See of Winchester, and is now in an Oxford college. It was bought with

a legacy of £40, left in 1675 to buy a piece of silver "to keep in memorie of me," by Anne, Dowager Countess of Pembroke and Montgomery, to George Morley, Bishop of Winchester. Anne was the daughter of George, Earl of Cumberland, and married, first, the Earl of Dorset, and, in 1630, the Earl of Pembroke and Montgomery.



No. VI.—THE WINCHESTER BOWL AND COVER PURCHASED WITH A LEGACY OF £40 LEFT, IN 1675, BY ANNE, DOWAGER COUNTESS OF PEMBROKE AND MONTGOMERY

A RESTORATION AND A DISCOVERY

By HENRY B. CULVER

WHILE the task of the restorer of old ship models is one which has its trials, it also has its compensations. Quite apart from the pleasure the craftsman enjoys in exercising his skill and patience, curing, as far as possible, the maladies caused by time and by some well-meaning, but maladroit and untutored, predecessor, he experiences often something of the thrill of the explorer. All manner and sort of treasure trove may come to light from the "innards" of one of his patients. He may find hidden, as I have, a rare English sixpence, several pennies and half-

penny pieces; or again, a baby's rattle, buttons, fish hooks, in fact, almost any small object.

These many "finds" recall one of the largest and finest bone (so-called) prisoner models in existence, which was entrusted to me for restoration and re-rigging by Colonel Henry H. Rogers. The deck fittings and furniture had suffered greatly. All of the ornamental galleries around the gun-
waist and across the breaks of the forecastle, life-
and quarter decks had disappeared. The binnacle
and deck capstan were missing. Several of the
stairways and ladders were gone, as well as part

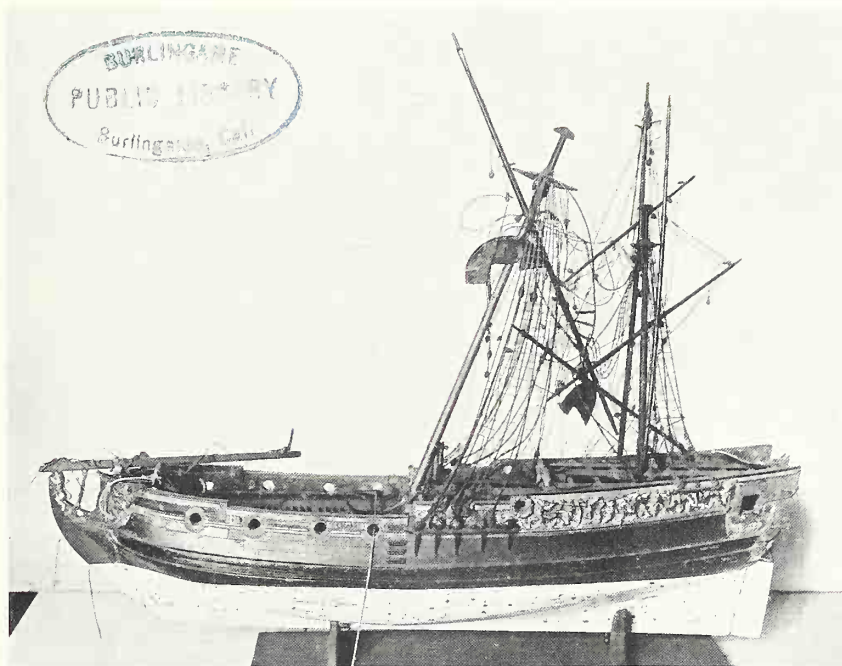
of the ornament of the quarter
galleries and stern. It was a
large and heavy model, and
with its masts in place almost
impossible to turn up or
down and shake—a favourite
means of persuading the hold
to disgorge its treasures. When
the rigging had been
removed and the hull inverted
and well shaken, almost
all of the above-mentioned
objects, many of them perfect,
were discovered. And even
when one does not find
unbroken parts, one often
finds fragments which furnish
the clues to missing parts.

But it is rarely the good
fortune of the restorer to
make such a "find" as that
which is described in this
article. The model illustrated
(Nos. i. and ii.) is one of the
Royal English ketch-rigged
yacht of the Jacobean period.
It was originally constructed
entirely of pear wood. It
measures 55 cm. in a straight
line from the after-side of the
stem at the forward cut



No. I.—MODEL OF THE ROYAL ENGLISH YACHT, AFTER BEING RESTORED AND RE-RIGGED

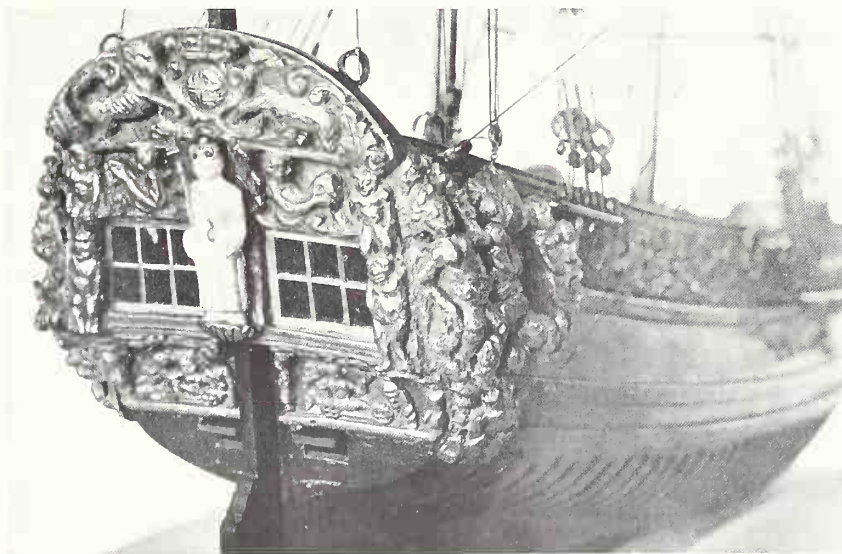
el to the fore side of the
 sn post ; it is $12\frac{1}{2}$ cm. wide
 side the planking, and $8\frac{1}{4}$
 in depth amidship. The
 ouch" is 49 cm. long, and
 scale is probably one-
 quarter of an inch to the foot.
 It is difficult to give meas-
 urements such as are usually
 taken in the case of models
 of vessels which have contin-
 uous decks, as in this instance
 one of the decks extends on
 the same level through the
 entire length of the model.
 The measurements were
 made after the decks had been
 removed. The bulwarks are
 pierced for twelve cannon,
 and between decks the model
 is divided into three com-
 partments. It has a forward
 apartment for the crew
 and a galley with chimney
 and hatches ; it can hardly
 be called a forecabin. There
 is also a central cabin, $10\frac{1}{2}$ cm. long, the floor of
 which is 1 cm. higher than that of the forward
 apartment, beginning immediately aft of the
 main-mast ; this cabin is reached by circular
 stairs in a short descent from the upper deck.
 There is no transverse bulkhead dividing it
 away from the forward compartment. The
 height of the central cabin raises the after deck
 about 3 cm. above the for-
 ward upper deck. The floor
 of the after cabin is about 2
 cm. higher and extends aft
 about 20 cm. to the stern. It
 is reached by steps rising from
 the central cabin and also
 down through a hatch with
 a convex cover amidship,
 probably designed to slide aft
 in order to give more head-
 room, but not so equipped in
 the model. The middle cabin
 is lighted by mullioned win-
 dows in the shallow bulkhead
 above the forward deck.
 There is a transverse winch
 forward. The bowsprit heel
 is supported on a sort of sam-
 son post ornamented with
 carved carvings and braced to
 the bulkheads by a carved



No. II.—MODEL BEFORE RESTORATION SHOWING DESIGN OF CARVED FRIEZE ON AFTER SIDE

cross-beam. This beam is fitted with belaying pins, to which are made fast the running rigging of the bowsprit and spritsail yard.

During the early part of the year 1914, Madame Morel-Fatio, the widow of a former director of the *Musée de Marine du Louvre*, presented this model with several others to that institution. They were at that time in the Department of the Marne,



No. III.—STERN AS RESTORED TO HARMONIZE WITH CHARACTER OF CARVED DECORATIONS



NO. IV.—THE THREE DECORATED PANELS ON THE LEFT SIDE OF CENTRAL CABIN

and thus opportunity did not permit the, then, Director of the Museum to take possession of them, prior to the German invasion. Although spared by the invader, neglect and dampness did not pass them by, and in 1920, when they arrived at the Museum, they were in a dilapidated condition. Though the model in question is by far the best and most interesting in the collection, it lay neglected in a closet of the Museum for some years. It came into my hands in 1931. When received by me for restoration, it was almost a complete wreck. It had been very carefully rigged, perhaps early in the eighteenth century, in a mode wholly French, practically in agreement with the rigging shown in the illustration of *Galiot à Bombe*, plate 4 of the work entitled *Plan de Plusieurs Bâtimens de Mer*, which was published at Amsterdam in the year 1700.*

The rigging had, at some later date, been carelessly restored. The tops, as well as the main and mizzen topmasts, the main top-gallant mast, and their respective yards were clumsy and badly finished; on the port side the hull had been planked, probably at the same time as the later

* These plates appear also among the prints in *Le Neptune Français*.



NO. V.—OTHER PANELS IN CABIN; FIGURE AT LEFT SHOWN WEARING A COMMODE

restorations to the spars, with pie planking, roughly secured by iron nails, which had rusted in the peewood frames. The port side of the model in its wrecked condition is shown here (No. ii.), and the original stern, which had also been entirely replaced by one of incorrect design, is also shown (No. viii.).

Many of the frames had become unglued, and as much of the wood was worm-eaten, it was necessary to remove all the decks. This disclosed pieces of paper pasted on thin peewood slabs attached to the sides of both cabins, and in rubbing the

designs in colour appeared. The paper was covered with a sort of mildew, and when this was removed, it was found that both cabins walls were decorated with coloured designs. M. le Commandant Edward Hubert, the then Conservator of the Museum, was particularly interested, for the existence of painted decorations in the model had not even been suspected; though, but for the mildew condition of the paper, these might have been partially seen, because there were open spaces in the decks, which were not planked over.

In the central cabin on the starboard side, the painting measures 10½ cm. long and 5 cm. high; on the port side 10½ cm. long and 495 mm. high. Each is divided into three panels. In the after cabin they are, respectively, 20½ and 21 cm. long and 4 cm. high. These are in four subdivisions. On the starboard side, the panels are divided by pilasters with square pediments, the side mouldings being yellow, and the capitals plain (No. v.). The fronts of the pilasters are painted with a running floral design in yellow on a blue ground. The curtains to the right and the left of each panel are red. In the first panel (left) there is an effigy of a female wearing a form of head-dress common at the beginning of the eighteenth century, called a commode. She is clothed in a yellow gown with red and black trimmings, has a slim waist and wears high-heeled shoes. In the centre, is a gentleman dressed in a yellow coat with red cuffs, trimmed with black; he also sports a white wig and red stockings. The other panel contains a nude figure of a woman, her left side concealed behind a curtain. Some rude attempts at growing plants appear in these two left panels, the left one being shaded in red.

On the port side, the colours are



VI.—PANELS ON RIGHT SIDE OF AFTER CABIN : THE BEWIGGED MAN MAY HAVE BEEN INTENDED AS A PORTRAIT OF CHARLES II.

ersed, the backgrounds being red and the curtains blue and white (No. iv.). A nude male figure, with much reddened cheeks and lips, and draped in a blue scarf, is on the right. Two gentlemen occupy the centre panel, one with a white wig, wearing blue and white clothing, the other with a black peruke, the latter clad in yellow with blue stockings. In the left panel there is, what seems to be a very strong man, nude, except for a blue loincloth, holding, by the neck or collar with his right hand, something which seems to be an animal with an almost human face, but having unmistakable front paws and a quite attenuated body—the hind quarters are not visible. On this side the capitals of the pilasters are in the form of amorini. In the after cabin, the scenes are more animated (Nos. vi., vii.). The pilasters and scroll decorations are the same on both sides, but the capitals are similar; also the curtains are red, and the backgrounds blue on each side. Beginning left, starboard side, the first figure is a naked female seated; she has a red scarf draped over her head and about her; in the second panel is another female seated on a dolphin; and in the third, a man in a yellowish brown coat wearing a very dark wig, and the red ribbon of an order across his breast. The fourth panel shows a diminutive nude figure holding some sort of an object that may possibly be intended for a mirror. On the port side (No. viii.), the first panel,

beginning right, shows a full-length nude (male?), holding objects in both hands; the second, a male nude holding a staff in his right hand; the third, a seated female figure, clothed and crowned. At her side is an effigy, but whether it is meant for that of a human being or an animal, cannot be decided. From its dark coloured, or black hair and wide red lips, it is perhaps intended for a negro dwarf, although it may be an ape, but from what can be seen of the figure, it is impossible to say with any certainty. The figure in the fourth panel is a small nude holding what may be a mirror, or a wand surmounted with an oval suggesting human features, and the openings for both quarter gallery windows are draped with red curtains. Perhaps the figures mentioned in this and the preceding paragraph are intended for the Virtues holding the mirror up to Truth.

The pieces of paper on which these scenes are painted in tempera are marked on the back with crude letters, SA—LA in the after cabin, undoubtedly indicating, from their respective positions, starboard aft and larboard aft, and the others S and L, making clear, if other proof were needed, their English origin. Reference to experts on costume in England elicited the response that the vestments of the clothed persons certainly were of the epoch of Queen Anne. It is evident that they are supposed to tell some sort of a story, or to be a representation of certain per-



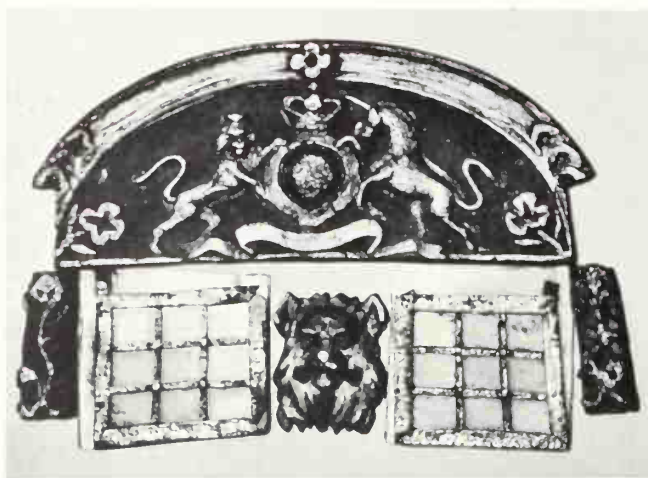
VII.—PANELS ON LEFT SIDE OF AFTER CABIN : ONE SHOWS A CROWNED WOMAN IN THE COSTUME OF THE QUEEN ANNE PERIOD



sonages, but no clue has been so far discovered as to whom they refer. Perhaps it is not wide of the mark to suggest that they depict the orgies of the Queen's uncle, King Charles II., who might be identified with the personage wearing the red ribbon order and the heavy black wig seen in the photograph. Although the costumes are of a later date than his death (1685), it is not impossible that

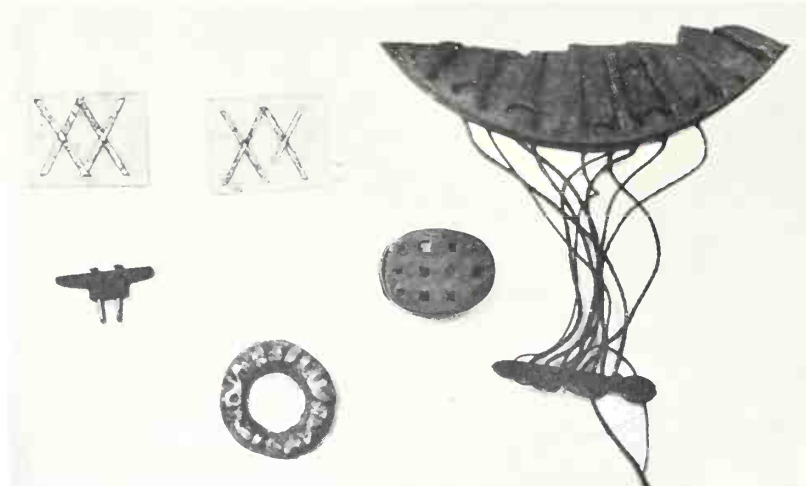
the nude women represent some of Charles's mistresses; nor that the lady on the dolphin may be a satirical reference to Louise de Keroüalle, afterwards Duchess of Portsmouth, the reputed spy of Louis XIV. at the English Court.

It would seem as if the person who made the drawings in colour was the same person who designed the carved decoration on the hull. The stern, as shown restored (No. iii.), is my own conception of what the stern should have been originally, and agrees more or less with the tradition and decoration of the period for yachts of this class, which show a central figure in white between the cabin windows. All the window mullions are restorations and most of the rigging. Such of the original blocks and fair leads as remained were finely executed in pear wood with brass sheaves. The anchors, buoys and other fittings, were all quite crude and have been replaced. It is probable that the lion figure-head is one of the later substitutions, but being suitable, was retained. The model is



NO. VIII.—EARLIER REPLACEMENT OF STERN: AN INACCURATE DESIGN

libertine uncle. Or was she, too, included in the lampoon, and is it she who is intended by the crowned female opposite the effigy, suggested as being that of Charles? The satire, whatever it meant (and we cannot assume it to be meaningless), has survived its author by upwards of two hundred years, and illustrates once again the wisdom maintained in the thought of the immortal bard, that the evil men do lives after them. Some of the former, ill-contrived and poorly executed restorations are shown (Nos. viii. and ix.). The window frames were of gilded paper pasted on to the hull instead of being made of wood; so also were the two diagonally crossed lights of the transverse bulkhead (upper left corner No. ix.). It will be noted, too, that neither the character of the design or



NO. IX.—FROM FORMER RESTORATIONS: CRUDE PAPER MULLIONS, GRATING, CLEAT, ETC.

restored and now on exhibition in the Musée de Marine du Louvre, and the original side is shown in No. i.

It would be interesting to discover the key to this little phantasy in colour, and so find whether the designer of the decorations was an enemy of the late King Charles. Possibly he was someone who had a desire against Queen Anne, and wished to pay conceal and yet in his spleen upon

of the carrying of the stern (No. vi.) agrees with the frieze, which is an unquestionably contemporary feature. The object shown at the right of No. ix. is a fragment of the main top with the cordage and euphroe forming the crew foot, also some former restorations.

WILLIAM HUGHES
PUBLISHED BY
Burlington



BEESTON CASTLE, CHESHIRE. WATER
COLOUR BY J. M. TURNER, R.A. COL-
LECTION OF MR. F. J. NETTLEFOLD

HERALDS' COMMEMORATIVE EXHIBITION 1484-1934

By NICHOLAS ROGERS



THIS Exhibition, held at the College of Arms from June 28th to July 26th, brought together many rare historical documents of interest to specialist, and revealed to others something of beauty and significance of heraldry, previously unknown to them. Nor is it improbable that many visitors were more or less unfamiliar with all the duties of a herald at one time entailed; ally he is one of the most picturesque and antique figures in history. In the heroic days of Greece he was known as *keryx*, and was the official servant of the king, managing his household,

standing at his meals during the public sacrifices, announcing the assembling and maintaining order here. To the enemy he was ambassador, and he doubt displayed a manly truculence, tempered by good manners supported by a loud voice; and as such, his position was inviolable, nor did he need of a white

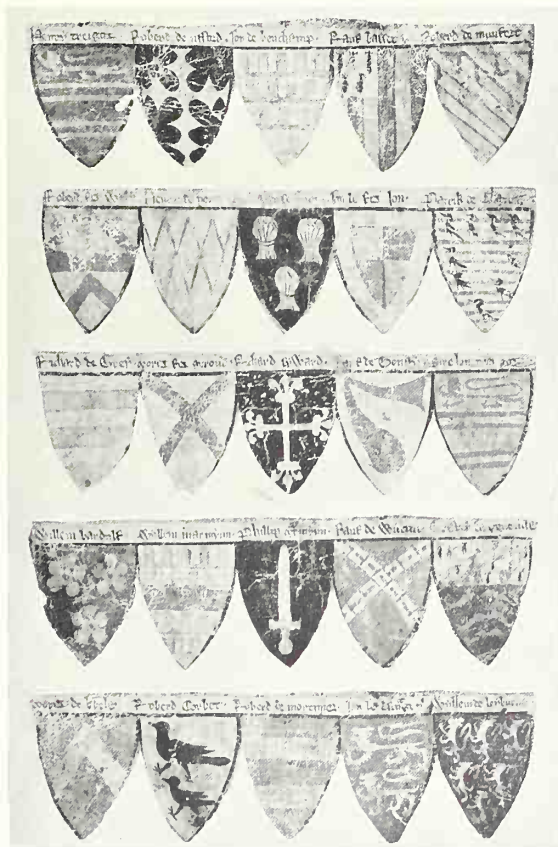
At Athens, one or two heralds were attached to the Government to act, in general, as town criers. They stood at the public executions and received salaries. Their god was Hermes, himself the herald of Olympus, and they carried a staff like his caduceus. In short, there have been heralds in every known civilization. When established in England, and the continental system included the office of herald attached, not only to the king's court, but also to the courts of

the great lords. Thus it came about that there are, to-day, at the College of Arms, in Queen Victoria Street, the Garter, Clarenceux and Norroy Kings of Arms; the Lancaster, Somerset, Chester, Richmond, Windsor and York Herald; with four Pursuivants known as Rouge Dragon, Rouge Croix, Portcullis and Bluemantle, the Earl Marshal being the head of the College. These romantic offices date from long ago and the several portraits of Richard III. in the Exhibition, serve to remind us that a Charter bearing the date 2nd of March, King Richard III. (1484), is cited as the instrument creating the

Officers of Arms into a corporation, and is the earliest document we possess in direct evidence of its official status.

The College buildings in Queen Victoria Street occupy the site of the original house granted to the Heralds by Charter of Queen Mary Tudor, dated from Hampton Court, July 18th, 1554. It was destroyed in the Great Fire of London, but the records fortunately were all removed in time. The new buildings, in the manner of Sir Christopher Wren, were not improbably devised by that distinguished architect, and the carved ornament, formerly thought to be by Grinling Gibbons, for the most part, was executed by William Emmott.

Even a brief study of some of the exhibits suffices to make clear the functions of the early her-



SHIELDS FROM THIRTEENTH-CENTURY ROLL ON VELLUM

alds, and that all ceremonies were directed by them. The Funeral Roll of Sir Philip Sidney made in 1587, part of which was illustrated in *THE CONNOISSEUR* for March, shows the procession of heralds in mourning cloaks and hoods. The Westminster Tournament Roll is a coloured record of the procession to the lists, the combat and the return to the court, at the jousts held, in 1509, in honour of the birth of Henry VIII.'s son, Henry, Duke of Cornwall; and there are original cheques, which were kept by the heralds to record, by pricks made in the parchment, the points scored by combatants who were engaged in the jousts.

In England the functions of the heralds were numerous and important and, though times have changed, their curious Norman-French names remain. The chronicling of pedigrees accurately has long been the duty of the heralds, some of whom, in older times, have even "traced" a family tree back to Adam for royal and distinguished patrons. One such ancient well-preserved document is the Vaughan Pedigree, lent to the Exhibition by Lord Cawdor. By this pedigree,



HUGH VAUGHAN ESQ., GENTLEMAN USHER TO HENRY VII.

Hugh Vaughan proved gentility by a claim to descent from eight kings and other princes. His pedigree was attested by the Garter Kings of Arms, when completed in the year 1641.

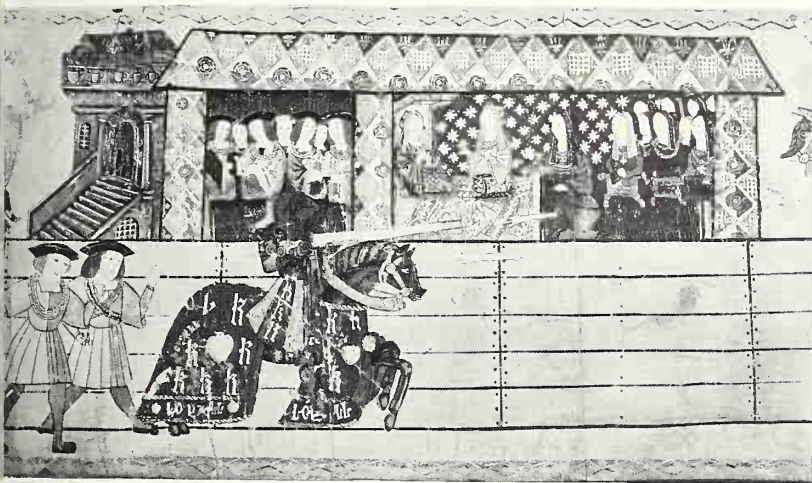
By way of indicating the diversity of the Herald's duties, we might recall that, in 1747, they began the General Registry of Banns; in 1787, they proclaimed the Peace of Versailles by which the independence of the British North American Colonies was recognized and the United States came into being; while in these more prosaic days, the heralds are not infrequently called to the Court of Justice as witnesses in cases where matters of descent involving property, a dispute. In fact, the right to grant a coat of arms

by no means the chief concern of the Herald for that branch of their activities is unimportant compared to their wider and more public duties.

Time was when heraldry was known as armorial but the origin of the science is lost in remote antiquity. The use of devices on military shields has been traced to many races. Some that were seen by the Greeks appear with the decoration of



UPPER PORTION OF THE VAUGHAN PEDIGREE SHOWING THE KINGLY ANCESTORS OF SIR HUGH VAUGHAN: FINISHED 1641



HENRY VIII. JOUSTING BEFORE QUEEN KATHERINE OF ARAGON AT WESTMINSTER : 1510

cient vases ; and the Romans adopted them to equal degree. The Persians, Indians, Chinese had "heraldic" animals on their banners, and, in Genesis, ch. xlix., there is a list of the several emblems, bestowed upon each of the twelve tribes. The Moslems also used various devices, as lately revealed by Professor Mayer, of the University of Jerusalem. There need be no surprise that the practice spread to Europe and soon required some kind of regulation, in order to secure the right to a particular design to a certain family ; moreover, on his shield, it served to identify a warrior when in armour. The duty of regulating the art devolved

on the Heralds who, in the course of time, developed to the state of the exact science, now known as Heraldry. Garter and Norroy Kings of Arms make grants to bear arms north of the Trent, while the Garter and Clarenceux are responsible for those made in the south. Among the many interesting documents and other objects in the present Exhibition are several books, dating from the Tudor period, stamped with arms, graciously loaned by His Majesty the King. The portraits include, beside those of Richard III., already mentioned, one of William Camden the learned antiquary,

who held the office of Clarenceux King of Arms from 1597 to 1623, and was a member of the Painter-Stainers' Company ; that of Sir William Dugdale, Norroy King of Arms from 1660 to 1677 and afterwards Garter, painted by Peter Borsseler, which was illustrated in THE CONNOISSEUR for September, 1922 ; and Edward Norgate, Windsor Herald and a Colleague, drawn by Sir Anthony Van Dyck, in black chalk.

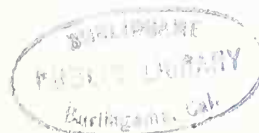
Pedigrees also are fairly numerous. That of Lord Nelson, certified and signed by him on November 4th, 1797, shows his connexion with the

Walpole family from whom he derived his name Horatio. Henry VI.'s goes through the Saxon Kings to Adam and, as if that were not enough, through the Welsh Princes to Japhet and the Kings of Troy. The date of this document is *circa* 1450.

One of the neatest in execution of the smaller pedigrees is that of the Lee family of Langley, *circa* 1623, the arms of each member being painted by the side of the roundels. Another, of about 1510, records the descent of the Barons and Viscounts Beaumont, and shows their painted shields of arms. In a pedigree of the Saxon Kings, their descent is traced to Adam, the text recording the



HENRY VIII. RETURNING FROM THE JOUST, 1510 : THE WESTMINSTER TOURNAMENT ROLL



historical detail that Adam "dyed of the gowte," which was perhaps beginning to be a fashionable ailment in 1500, when the pedigree was drawn.

The present Earl of Harewood can claim descent from the line of Edward II by reliance on a vellum pedigree drawn up between 1791 and 1799, partly in the hand of John Charles Brooke, Somerset Herald. That of the Penyston family dated 1564, includes the arms of Walter Devereux, the tragic Earl of Essex, Queen Elizabeth's favourite. A vellum roll of the fourteenth century recording Jesus Christ's descent from Adam is illustrated with finely drawn roundels containing the Judges, Kings and Conquerors of Israel.

shields of the arms of the Sovereigns of Europe. English, French and Scottish noblemen remain.

Reference should be made to William Shakespeare, whose father John received a grant of arms in 1596. "We learn quite a lot about the gentleman who had "lands and tenements of great wealth and substance of £500." A drawing of arms and crest appears in the margin. He bore a gold spear as a charge on his shield and his motto was *non sans droict*. There is also a document stating the need of heraldic authority in his settlement of a dispute to the arms of John Shakespeare, which arose from a too close resemblance to those borne by Lord Mauley. It is hardly



HERALD PROCLAIMING THE PEACE OF VERSAILLES AND THE RECOGNITION OF AMERICAN INDEPENDENCE IN 1781

There were numerous exhibits of armorials or books containing coats of arms. One, placed in the fifteenth century, is somewhat primitive in execution; the shield form is not used here as elsewhere. One, probably drawn up about 1510 for Sir Thomas Wriothesley, displays a page representing families under "vocalis J," an armorial dictionary or "Who's Who" of the period. W. Smith, Rouge Dragon from 1597 to 1618 and a London haberdasher who lived in Germany for twenty years, left a book of painted arms chronicling the German nobility and gentry of his time. Vandalism is no new habit of this century; a thirteenth-century roll of arms, artistically but not perfectly painted, which has been cut up scrap-book-wise, is the oldest document of the kind known to exist. One hundred and ninety-five

believe that the Bard of Avon really composed the doggerel attributed to him on the epitaph of Sir Thomas Stanley, who died in 1576, and is buried at Tong, a copy of which was also exhibited.

In dealing with heraldry of the past, one is perpetually apt to overlook the present. Of this, the modern work of the College of Arms, which was shown in the Exhibition, serves as a reminder. One example was the original patent, dated October 5th, 1322, granting arms to the Borough of Barnes; and the numerous book-plates were evidence enough of this early method of marking ownership of books. It is as popular to-day as of yore. Other modern work was represented by a sheriff's banner bearing the arms of Rawnsley, signets, and a vellum book showing the royal descents of Elizabeth Hermon and a Court Ratcliffe from Edward I.

EDWARD BINGHAM, POTTER OF CASTLE HEDINGHAM · II

By HENRY CLAY



MORE than one collector has, on first acquaintance with a piece of Hedingham ware, experienced some disappointment. Having tracked down what, to all appearances, would be a veritable ceramic treasure, in the form of a "medieval" specimen, examination discloses either the signature of Bingham or of his with the raised impress of the castle's keep or of origin on its base. Later inquiry brings appreciation, for these signatures certify a piece to be an honest copy, produced with no attempt to deceive and lacking the stigma of a "fake." At the same time, instances are not unknown where these Hedingham copies have been offered and sold as original pieces; only recently £40

was paid for a "medieval" piece from which the signatures have been erased, and four museums have been troubled by specimens which have been badly treated. About 1874, the two almost unknown potters decided to venture into the firing of glazed ware, though a number of them, but slight, if any, experience in making this ware; but after most innumerable experiments, succeeded in producing a ware of colour and of a character equal to those

of the established factories. And while seeking and reproducing specimens of medieval and ancient pottery, the elder Bingham gratified his antiquarian bent. Yet his wish that the copies should be the medium to arouse interest in the period to which the prototypes belonged, and so stimulate a wider study of archæology, is also evident.

One of Bingham's more important productions was the de Vere plaque, shown (No. i.). This large plaque measures 30 inches in diameter, and has an average thickness of $1\frac{1}{2}$ inches; it is of Essex clay, and burnt to the hardness of stoneware. The centre shield and garter, the two punning mottoes, and the grotesque ornamentation round the outer rim, are all taken from the tomb, in St. Nicholas'

Church, of John, thirteenth Earl of Oxford, who died in 1539. On the ribbons are the Latin and French mottoes, *Vero nihil verius* and *Vérité vient*, the eight badges of the Earl being from a set of carved stones, which were originally over a door in the castle, and were built into the exterior wall of the tower of St. Nicholas' Church in 1612. The badges are in alto-relievo, though time and exposure have now begun to erase the emblems. These emblems are: a



NO. 1.—THE DE VERE PLAQUE, WHICH IS IN THE COLLECTION OF MR. T. S. GOSLING

mullet in a shield; a boar (verres)—a rebus on the family name—a whistle and cham—for his office of Lord High Admiral; a screw jack or cranket, on a diapered ground, encircled by the garter—suggested as a rebus "Jack" for the Christian name of John; an ox in a ford, with a scroll above—another pun on the signature *Oxynforde*, which appears beneath it; a chair of state—for his office of Lord Great Chamberlain; a harpy, one of the de Vere supporters; and an antelope, another of the de Vere

supporters. And it may be that this elaborate heraldic display was observed by Henry VII. and that it suggested to the King that the Earl of Oxford be mulct in the £10,000 "contribution" levied on the occasion of Henry's visit.

Even if the British Museum had been next door to the pottery and Bingham had been commissioned to reproduce some of its rare specimens of early ceramics, it is doubtful whether he could have achieved better results than he did in his remote Essex village, far away from all advantages. He copied probably between three and four hundred ancient pieces, and the source or sources from which he obtained his models is yet to be discovered. One writer of the eighties speaks of

volumes of the Art Journal, and other illustrated art works, some open as if recently consulted, laid on the benches, and the walls of the shed and the beams seem, every inch of them, to be covered with texts of scripture, having reference to potters and pottery, and several engravings, dated 1611 of ancient Roman ware, catch the eye over the doorway leading to the kiln.

And the same writer adds:

(Bingham) was well patron-



FIG. II.—BOTTOM OF JUG SHOWING IMPRESS OF THE CASTLE AND INSCRIPTION GIVING DETAILS OF MAKER AND DATE

model of Hedingham Castle, showing the inner and outer baileys, moats, bastions, glacis and defences complete. On the bottom of the two-handled jug (No. ii.) the inscription reads: *Original copy modelled by E. Bingham (1829-19DV), Castle Hedingham, Essex, Nov. 1901.* He gives the date of his birth (1829), but not knowing the date of his

decease, adds *Deo Volente*. An impress of the castle also appears, and shows that the clay was Devon white clay. Another example of the finely glazed ware is a two-handled puzzle jug (No. iii.) with perforated ornamental design around the neck and moulded figures on the body around the lower part, which is the motto *NIL DESPERANDUM*.

Mention has been made at different times, of the use of the clay in Bingham's orchard, but his father's have soon exhausted the supply. The main source of supply came from a field near the keep, and it was the trouble of transporting this clay from a distance of a quarter of a mile, that probably induced Bingham to import the Devonshire clay, which arrived in a more refined state. This was



FIG. III.—TWO-HANDLED PUZZLE JUG WITH MOULDED FIGURES ON BODY AND MOTTO "NIL DESPERANDUM"

* *Essex Review*, No. 148.

British clay, different from the native Essex clay, which varied from light to a dark reddish brown. Various influences are patent in the Hedingham pottery vases and other objects both as to the designs and colourings. In some instances, the colourings resemble those of Italian majolica, as in the bottle-shaped vase (No. iv.) in the collection of Mr. T. S. Gosling. Other pieces, from the same collection, illustrated here are the two jugs (Nos. v. and vi.). No. v. has a handle in the form of a man, the body being decorated with trellis enclosing moulded cinquefoils, while a foliated design and a lion's mask are applied on the underside of the lip. The other jug (No. vi.) is treated with a wine-coloured glaze of exceptional brilliance and ornamented with applied dog and fowl and floral motifs in relief.



NO. IV.—BOTTLE-SHAPED VASE, WITH MAJOLICA COLOURINGS

Four examples shown, which are the possession of Mr. S. H. Rothschild, are particularly enlightening as to the range of early ceramics from which Bingham drew his models. The plate (No. vii.) is copied from a Palissy design, and an unusually ambitious example of moulded ornamentation. The edge is shaped and decorated with applied c-scrolls, beneath which are flowers supported on ribbon scrolls, while the centre of the plate is divided into panels by six vases radiating from a centre medallion, and a cherub head in each panel.



NO. V.—DECORATED JUG WITH HANDLE IN FORM OF A MAN

On these several scrolls are, respectively, incised: HONESTUS; FIDELIS; SUPERBUS; NOBILIS; ACUTUS; PLACIDA. The cylindrical-shaped vessel (No. viii.) is a copy of the green glass racing-cup found at Colchester, and now in the British Museum. The Hedingham pottery copy, shown here, is some three times larger than the original. The inscription, as given by the British Museum

authorities, on the original cup is: CRESCES AV-HIERAX VA-OLYMPAE VA-ANTILOCHE VA; thus hailing Cresces as the winner, while Hierax, Olympus and Antilocus are bidden farewell (Vale) as losers.

Bingham had some knowledge of Latin and Greek, and local finds of Roman pottery were submitted to him. In this instance, by prefixing the VA to OLYMPAE, Bingham has the AV prefixed to Hierax, a wrong punctuation, but excusable as, on the cup found at Colchester, there are spaces only. The original was probably from a Belgian workshop and dates A.D. 100 (*vide* British Museum). The other interesting pieces belonging to Mr. Rothschild are the ewer (No. ix.), copied from an early Continental example which was possibly of bronze; and the ring jug with a mask below the lip (No. x.).

Bingham made one of his rooms into a museum, and the contents of his catalogue prove him to have been a keen collector of old china and pottery, spear and arrowflint heads, fossils, prints, books, old deeds, coins and curios. Beyond showing their wares at the various exhibitions, from which it is doubtful if very much business resulted, the Bingham family apparently made little effort to sell their pottery, relying upon the tradesmen from the neighbouring towns of Halsted, Sudbury and Chelmsford to call and make their purchases. This, with the aid of the local ladies who bought the pottery for their bazaars, provided a sufficiency with which they seemed content. And this lack of business sense eventually caused the end of the pottery.

When the younger Bingham sold the pottery to the Devonshire Syndicate, and was installed as manager, he provided the London agents with some 200 samples for the purpose of obtaining orders, and, to cope with these, employed his wife



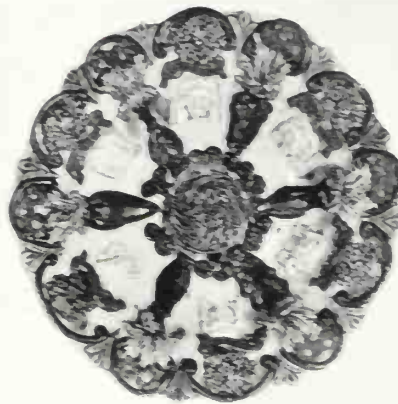
NO. VI.—A JUG WITH APPLIED RELIEF AND WINE COLOURED GLAZE

and about eight of his children to assist him. London would have had no difficulty in absorbing their small output, if the pottery had been satisfactory; but unfortunately, the ware that was produced for these initial orders was not up to standard, being softly fired, and consequently a considerable loss from breakages resulted. Bingham blamed the kiln, and a new one was built, but the ware had gained a bad reputation and was unpopular with London customers, so that orders became almost unobtainable.

The Syndicate then intimated to Bingham that he should make some personal effort to sell the ware. Taking the road to solicit orders did not, however, appeal to the younger Bingham, as it would involve his absence from the pottery and the loss of the family wages, so he discreetly ignored the suggestion. The weekly amount that Bingham presented for wages and expenses was not a serious matter to



NO. VIII.—CYLINDRICAL-SHAPED CUP, COPIED FROM A ROMAN ORIGINAL



NO. VII.—PLATE FROM A FALISSY DESIGN, HEADS, SCROLLS AND FLOWERS IN RELIEF



NO. IX.—JUG FROM AN OLD CENTINENTAL WHEEL, TERRA OF BRONZE

the owners, but, at the termination of their three years' agreement with him, they decided to sell off the stock, amounting in value to some £1,500, much of which went to America, though most of this ware lacked the individuality and merit of the earlier specimens. At this time, Robert, the younger son of Edward Bingham, came

of true native clay since I have been here. . . . I feel and believe my son Edward too, that we have done with pottery forever. He is working at a large store in the city as a china packer . . .

For the photographs of the Rubens Plaque and the Essex Jug, we are indebted to Mr. F. Findlay and to Mr. G. Nash, respectively; also to Mr. Nash for those of the two jugs shown here (Nos. ii. and iii.).

from New York, where he owned an hotel and induced his brother with his wife and sixteen children to migrate to America, where they were to start farming, the produce of which was to be supplied to his hotel. They came to England early in 1905, their father, Edward Bingham, remaining in England alone, his mother having died in 1904. Nothing daunted, the old man built an oven, and continued making pottery till 1906, when he joined his family in America.

The farming business could not have lasted long, because in a letter to a friend in England, dated March 9th, 1906, from New Jersey he writes:

As cold water to a thirsty soul, so is good news from a far country, and your letter came very refreshing to me, am thankful for new surroundings. I often bring your faces on Memory's tablet, and pray for you all. You speak of old pottery works, ah, all that is now over. I have not seen a piece



NO. X.—RING JUG WITH MASK BEHIND THE LIP AND FLORiated ORNAMENT



MASTER WILLIAM RUSSELL :
PAINTED BY J. HOPPNER, R.A.

THE PRINCIPLES OF DESIGN IN FURNITURE

By R. W. SYMONDS

DESIGN, a thing intangible, is little understood by the lay mind. The untrained and those who lack æsthetic sensibility find it difficult to distinguish between good and bad design and are still less able to explain the difference. Some, the word design would seem to connote the presence of ornament. Especially is this the case with antique furniture.

The average collector's appreciation is generally based on the fact that it is a rare specimen, either on account of the wood from which it is made, because of its unusually small dimensions or for the reason that it possesses a superabundance of carving. The explanation is that he is only concerned with the antiquarian aspect of his hobby and has no idea of the meaning of æsthetics. The real value of the furniture of any period lies in the æsthetic quality of its design: age alone im-

ports merely a sentimental interest. With old furniture, however, as a rule, the standard of design is noticeably high. In this article an attempt will be made to explain what this fundamental quality is, and the principles that govern the art and craft of furniture-making, so that the layman may be given something more definite than the dictates of his untrained preferences to guide him in assessing the merits or demerits of a piece that may have attracted his attention. It may be said at once that a great deal of English furniture, dating from the seventeenth and eighteenth centuries, is at a high level of design, but there are also many

pieces with nothing to command them in this respect.

One of the elementary principles of the craft of furniture-making is that the design should be directly related to the use for which the piece is intended. All tables which are made for people to sit at have their tops 2 ft. 6 ins. in height, because this measurement is the one best adapted to the human form. For the same reason seats of chairs are 18 ins. from the floor. A sideboard or a sidetable is 3 ft. in height, which is the most convenient height from the floor when it is to be used by the average person when standing. These basic and accepted dimensions of different pieces of furniture determine their general proportions. Unless a piece of furniture is so planned that it possesses the quality of fitness for purpose, the design is faulty. It is wrong not only because the furniture is uncomfortable in use, but for the

reason that it is unpleasant to the eye since it has not the familiar appearance which the mind associates with its particular purpose. For example, it would be impossible to recognize a table which is 4 ft. in height as a dining table. It would appear ill-proportioned and ugly even though its legs were of the most elegant cabriole form and decorated with the finest carving.

This axiom of fitness for purpose applies to furniture in many different ways, apart from the three very obvious examples of tables, chairs and sideboards which I have cited. The furniture designers of the seventeenth and eighteenth centuries seldom disregarded the rule of fitness for purpose in the



AN OAK TABLE WITH ENVELOPE TOP, CIRCA 1710 : THE WELL-DESIGNED TURNED LEGS AND SHAPED STRETCHERS ARE IN COMPLETE HARMONY WITH THE HEXAGONAL TOP



design of their pieces. It should be remarked, in criticizing old furniture from this point of view, that due consideration is given to the difference between the manners and customs of our forebears and those ruling at the present time. In the eighteenth century, a chair with a splat back decorated with carving was not considered uncomfortable. The designer made the back the chief feature; in order to introduce elegance and grace, he ignored the question of comfort which was not, then, such an essential factor as it has become in these days.

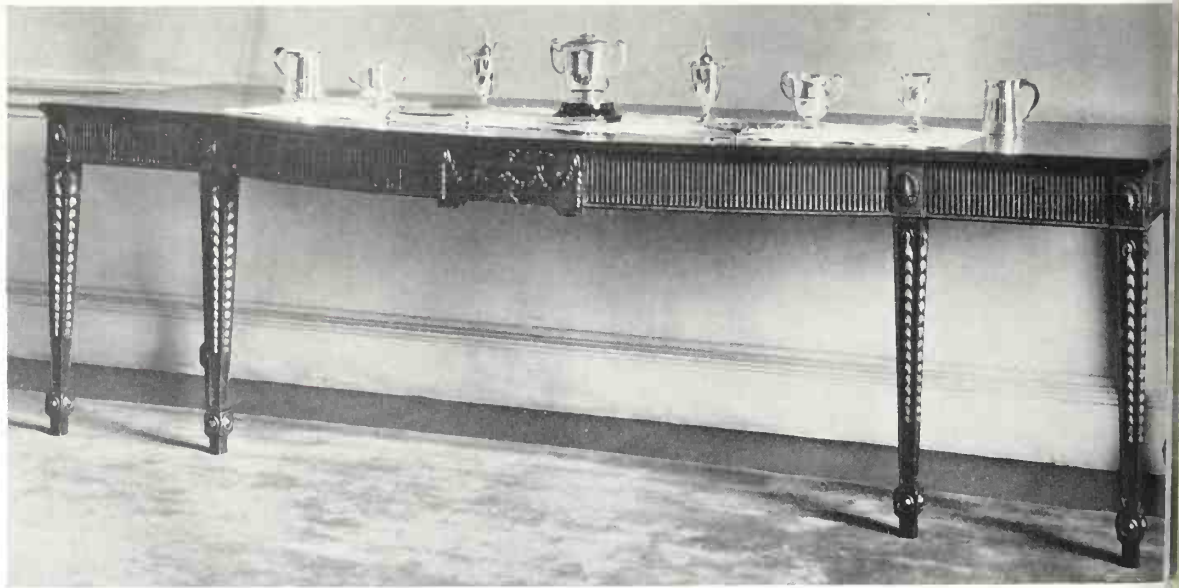
Another important principle is that design should be ruled by construction. Different materials govern their own particular type of construction; thus wood calls for a different treatment from stone or metal. It is a violation of the principles of



A WAINSCOT FLAP TABLE, CIRCA 1725 : THE RHYTHMIC CURVES OF THE SLENDER CABRIOLE LEGS ARE IN PLEASANT CONTRAST TO THE ANGULARITY OF THE FRAME AND OF THE OCTAGONAL TOP

design to conceive form appropriate to one material and carry it out in another. Furniture designed by architects in the second quarter of the eighteenth century, such as William Kent and Batty Langley, transgressed this rule. Their drawings for bookcases and cabinets called for a stone construction, whereas these had to be carried out in wood. In order to achieve the massive effects, it was necessary to employ an unsound method of construction, with the result that the shrinkage of the wood

caused serious defects to occur in the pieces as they had been made. This architectural school of furniture designers also employed key-block arches in imitation of the key-stone in a stone arch. To use a member belonging to one material as a motif in another material, where it could



MAHOGANY SIDEBOARD TABLE ON SQUARE TAPERED LEGS, CIRCA 1780 : THE GENERAL PROPORTIONS ARE EXCELLENT, THE STRUCTURE OF THE LEGS ARE GIVEN PROMINENCE BY THE CARVED DECORATION OF PENDENT HUSKS, THE CENTRAL PLAQUE ORNAMENTED WITH AN URN AND SWAGS EMPHASIZES THE AXIS OF THE DESIGN. THE WIDE SPAN BETWEEN THE BACK LEGS COULD HAVE BEEN OBVIATED BY THE ADDITION OF TWO MORE SUPPORTS. THIS WOULD HAVE GIVEN THE TABLE AN INCREASED SENSE OF STABILITY



MAHOGANY CHAIR, CIRCA 1745 : THE CABRIOLE LEGS AND THE HEAVY CARVED APRON ARE CLUMSY AND LACK UNITY WITH THE BADLY DESIGNED BACK

possibly be constructional, is quite obviously a bad fault.

One of the essential needs of a wood construction is that it should allow for or counteract the shrinkage of the wood. Prior to the introduction of walnut-veneered furniture, the front, sides and cupboard doors of a piece were panelled. The panels were fitted but not fixed in a rabbeted or grooved frame and, so being free to move, did not split when the wood shrank. The construction of veneered furniture was by no means so sound, because there was no method of overcoming the shrinkage of the carcase wood. Cracks caused by shrinkage of the carcase appear in nearly all large veneered surfaces, such as table tops and cabinet doors. To overcome the shrinkage of drawer fronts, the edges were enclosed by mouldings which helped to conceal the crack between the edge of the drawer front and the frame caused by the shrinkage of the drawer front across its width. Table tops and legs, and backs and legs of chairs, had moulded edges to protect them from abrasions. The use of panels and of mouldings to overcome defects resulting from natural changes in the wood and from usage exemplifies design influenced by construction.

Another axiom which must be accepted in connexion with construction is that members, such as the legs and stretchers of a table, should not be obscured, or weakened, by decoration; they should be left plain so that their function is obvious. For example, a stretcher of a table, or chair, which is composed of rococo scrolls is by no means so satisfactory a design as a plain or turned stretcher. Design is affected also by material,

according to the dimensions in which the material can be produced. The difference in the design of walnut and mahogany furniture can be quoted as illustrating this. Chair- and cabinet-makers in the early walnut period were always faced with the difficulty of obtaining walnut planks of sufficiently large scantling to enable them to make the cabriole legs of chairs and tables of a bold contour. For this reason, it was necessary to restrict the legs to a thin, slender outline, as it was too costly to use large logs of walnut, except in the most expensive types of furniture. After the importation of Virginia walnut and mahogany, both of which woods could be obtained in logs of a much larger scantling than English walnut, cabriole legs were made in bolder and more massive forms. Tables also presented a difficulty, as planks of walnut could not be obtained sufficiently large to make a top in one piece; walnut tables were therefore seldom made with solid tops. The cabinet-makers were compelled to make their tables of oak or of walnut, the tops were veneered. When they were able to obtain Virginia walnut and mahogany they made the tables with the leaves cut from one plank of wood, and as then that the well-known tripod table came into vogue, as the circular top could be turned from a single piece of wood. The introduction of a timber which permitted a relaxation of the former restrictions thus effected an immediate alteration in the style of furniture.



A WALNUT CHAIR, CIRCA 1730 : THE GRACEFUL CURVES AND THE STUDIED PROPORTION ARE IN MARKED CONTRAST TO THE CHAIR SHOWN ABOVE



Throughout the seventeenth and eighteenth centuries, furniture design was guided by tradition; and for this reason one style gradually evolved from another. At no period throughout these two centuries was there a break in the design without a transitional phase. A new type of table might come into vogue, but its proportion and design were closely related to the tables that immediately preceded it. Tradition governed the whole craft of furniture making, and the designer was influenced directly by the style in vogue at the time. When this style gradually evolved into another, the change was imperceptibly adopted by the designer. He was not necessarily a man of education or artistic taste, but in many cases he was also a cabinet-maker, for in the seventeenth and eighteenth centuries a craftsman planned his own work. That his design was good was entirely due to the fact that his work was imbued with the traditional style which guided him both in the designing and making of furniture in a straightforward, honest manner which was true to a wood construction. The workman at the bench adhered to traditional principles as the tenets of his craft and did not question them. It was only when architects, who were not furniture designers, entered the field that this close understanding between the designer and the workman broke down.

The furniture made for the yeoman and lower classes was the type which most clearly shows the influence of tradition. The elaborate furniture made for the rich and the nobility, being of a more exotic charac-

ter, was not so markedly affected by tradition; consequently it was not of so pure a design. It is true that the furniture made for the yeoman and lower well-to-do classes lacked the high quality craftsmanship of the more expensive furniture, and was not made of such fine timber, but the simplicity and pure style of its design fully compensated for its less perfect craftsmanship and material. It was because English furniture of the seventeenth and eighteenth centuries was so strongly influenced by tradition as regards its style, construction and craftsmanship that its design reached that high standard by which it is distinguished.

Proportion is one, if not the most, important feature of furniture design, for no piece can be said to be of good design unless it possesses this. The difficulty of ensuring good proportions

was fully recognized by the furniture designer of the eighteenth century, who, in order to endow his pieces with the essential qualities looked upon the orders of classical architecture as *vade mecum*. This resulted in furniture, such as bookcases and cabinets, being strongly architectural in character.

Some people are able instinctively to judge good proportion. To those who are not gifted with this innate sense, judgment in this important matter is extremely difficult. The only possible way to acquire an understanding of it is to educate the eye by constant examination of many pieces of furniture so that the ability to distinguish between good and faulty proportion is gradually developed. A knowledge of the order of classical architecture



A CABINET VENEERED WITH BURR ASH, CIRCA 1700. THE SEVERITY OF THIS PIECE IS RELIEVED BY THE FINELY FIGURED VENEER, THE SHAPED INLAID PANELS OF THE DOORS AND THE UNUSUAL METALWORK



HOGANY COMMODE, CIRCA 1760: THE WELL-PROPORTIONED STRUCTURE IS GIVEN INTEREST AND DECORATIVE VALUE BY THE SUBTLE SERPENTINE CURVE AND FINELY CARVED TRUSSES. THE VICTORIAN HANDLES ARE OF BAD DESIGN

which is more often absent than any other. An important piece of furniture of the finest quality craftsmanship and material which lacks correct proportion should in the eyes of every collector be regarded as of less value than a plain and simple piece of good proportion, even though the quality of its workmanship and material cannot be compared with that of the more important piece. Collectors, students and all others interested in old furniture must consider correct proportion as the pre-eminent factor in the assessment of good design.

Unity is another important factor. The different parts of a piece should not only be directly related to each other, but to the whole. If one part is taken away from a piece that possesses unity of design, the parts that remain will always appear incomplete. For instance, if an armchair has its arms removed, the design of the seat and back will then be unsatisfactory, since the absence

of considerable assistance to those who desire to acquire a real understanding of furniture design. A piece of furniture is made in three dimensions—height, width and depth. The combination of these three forms the mass. Proportion can be defined as the mutual adjustment not only of these dimensions, but of the various parts of the mass to produce a harmonious whole. Proportion should be definite. For example, a bookcase which is divided into two sections of a base with cupboards, and an upper part with glazed doors, should not have the upper part and the base nearly of the same height. If the bookcase is 8 ft. high, the most pleasing proportion is that the base and upper part should be in the relationship of 3 to 5 respectively. If, on the other hand, they are as $3\frac{1}{2}$ is to $4\frac{1}{2}$ the effect of the whole is much less satisfying. Proportion applies to the design of all types of furniture, and it is this quality

of the arms will destroy the unity of the original form. The same remark applies to a single chair to which arms have been added, because the added arms will appear extraneous to the



A SERPENTINE COMMODE DECORATED WITH THE FINEST QUALITY MARQUETRY OF COLOURED WOODS, CIRCA 1775: THE HIGHLY ORNAMENTAL CHARACTER OF THE INLAID PATTERN DOES NOT ADVERSELY AFFECT THE DESIGN AS IT IS SUBSERVIENT TO THE STRUCTURE

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chair and will have the effect of destroying the unity of design which the chair originally possessed.

To the lay mind, there is much misunderstanding with regard to ornament, whether it is in the form of carving or inlay. It should be realized that ornament is a minor factor in design and that good design can exist without it. Ornament is simply a means of adding interest to a plain structure. The design of a piece lies in its structure, and the ornament, if it is correct, should not be part of the structure, but be superimposed. If it is to realize its fullest decorative value, ornament must be in contrast to a plain surface which acts as a foil. Over-ornamentation defeats its own object, as it is only possible for the eye to appreciate ornamentation correctly when it is thrown up in relief by a plain surround.

A piece of furniture such as a commode which possesses carved ornament, similar to the example

illustrated on page 171, is more valuable than plain commode only when the ornamentation is restrained and in no way distorts or interferes with the form of the structure. Only when a piece passes this test can it be considered more valuable than a plain piece. When the ornament is too elaborate, it tends to become a part of the structure, and, in this respect, it should be remembered that one can decorate a construction but not construct a decoration.

Heavily ornamented mahogany furniture made its appearance about the middle of the eighteenth century. Such furniture was generally in the form of tables and chairs. It was the product of the fashionable cabinet-maker of the period who supplied the rich nobility with what he considered to be imposing furniture. In order to justify his charges he overloaded his designs with ornament and thus (though through his lack of taste he was unable to realize it) he violated one of the principal tenets of his craft. Thomas Chippendale was also an offender in this respect, judging from the many over-elaborate designs which he illustrates in his *Gentleman and Cabinet Maker's Director*.

It is hoped that what has been written here will tend to encourage collectors—who have hitherto only considered the value of furniture from the antiquarian point of view—to criticize severely, from the point of view of design, each piece they buy. If they would do this, they would gain an entirely new outlook. They would begin to view, in a more favorable light, examples which they had previously ignored. They would gradually develop a standard which would help them to decide whether a piece was a desirable acquisition or not. It would also help them to secure bargains, as many pieces which possess beauty of design are not appreciated, and consequently considered unsaleable, because they lack the features which the inartistic or untrained mind thinks are essential. The furniture collection that will continue to increase in market value with the passage of time is that comprising pieces of a high standard of artistic merit.

Design is becoming more and more understood by the people of to-day. Increasing attention is being paid to the subject of how best to improve the standard of design in the manufacture of articles in common use. The importance of a national effort in this direction



A SEVENTEENTH-CENTURY COURT CUPBOARD. THE DESIGN OF THIS IS DICTATED BY THE PANEL CONSTRUCTION. THE ENRICHMENT OF SOME OF THE PANELS BY CARVING NOT ONLY ADDS DECORATIVE VALUE, BUT ELIMINATES AN OTHERWISE MONOTONOUS SEQUENCE OF PLAIN PANELS.

receiving the serious consideration of the Government, as the recommendations of the Gorell report led to the formation by the Board of Trade of a Council for Art and Industry which is now investigating the whole subject. The Exhibition of British Industrial Art in Relation to the Home held at Dorland House in June last year, which was effectively planned and a notable success, undoubtedly contributed to the education of the manufacturer and of the public in this important matter. These activities have resulted in the awakening of a public consciousness to the need for understanding the long abstruse subject of design. In its train is developing a sense of public criticism which will begin gradually to apply to old furniture, with the result that it is not improbable that in ten years or less, the bought-for pieces which will be of value will be those possessing the quality of good design; the badly designed piece will jump on the market. Those who wish, therefore, to make their collections a real financial investment for the future should closely study design in all its aspects, so that they may be able to distinguish between the artistic and the inartistic piece. The important museums which purchase old English furniture, such as our own Victoria and Albert Museum, and the museums in the United States and in Europe, only buy pieces which possess an artistic significance. This demand alone will exert its influence to an increasing extent in the years to come, in raising the value of well-designed furniture. One last word of

warning to collectors. Knowledge of design is not a heaven-sent gift. It can only be acquired by unremitting study. And as he gradually develops knowledge, the collector will realize how many of his swans are geese.

For the several photographs used to illustrate this article, I am indebted to: The Lord Plender, G.B.E. (envelope-top table and wainscot table, pages 167, 168); Geoffrey Blackwell, Esq., O.B.E. (side-table, page 168); Guy N. Charrington, Esq. (walnut chair, page 169); A. C. Stair, Esq. (cabinet, page 170); Messrs. Mallett & Son (commode decorated with inlay of coloured woods, page 171); Gregory & Co (court-cupboard, page 172); Francis P. Garvan, Esq. (bookcase, page 173).



A MAHOGANY WINGED BOOKCASE, CIRCA 1740 : THIS EXAMPLE IS BASED ON ARCHITECTURAL DESIGN. THE LOWER PORTION COMPOSED OF CUPBOARDS WITH PANELLED DOORS REPRESENTS THE PEDESTAL OF A CLASSIC ORDER. THE CORNICE OF ARCHITECTURAL SECTION WOULD HAVE BEEN IMPROVED BY THE ADDITION OF A FRIEZE, AS THE PROJECTION IS TOO GREAT IN PROPORTION TO ITS HEIGHT

PHILIP WICKSTEAD OF JAMAICA

By FRANK CUNDALL

WHEN William Beckford of Somerly, cousin of the author of *Vathek*, came to Jamaica in 1773 with the object of writing and illustrating a history of the colony with which members of his family had been for long connected, he brought with him two painters, George Robertson, of whom accounts have appeared in *THE CONNOISSEUR* for April, 1926, and February, 1927, and Philip Wickstead.

Redgrave tells us that Wickstead was born in London, and calls him a pupil of Zoffany; Bryan calls him a disciple of Zoffany; but Edwards, in his *Anecdotes of Painters*, merely says that he painted small portraits chiefly at full-length, and that he studied for some time in Rome, where he met Beckford. Lady Victoria Manners and Dr. G. C. Williamson, in their *Life of Zoffany*, express doubt as to whether Wickstead ever

actually worked in Zoffany's studio, but mention that the two men met in Rome or Florence, so they were certainly in Italy at the same time.

Beckford said of him, after his visit to Jamaica:

His powers of painting were considerably weakened by a natural indolence, and more than all, by a wonderful eccentricity of character. His colouring was almost equal to that of any artist of his time; and the freedom of execution of his pencil were particularly apparent in his representation of negroes of every character, expression, and age. Unfortunately many of Wickstead's drawings perished in the hurricane of 1780.

Beckford, through severe losses by the hurricane of 1780 and through being betrayed by a friend to whom he had undertaken financial obligations, had to relinquish any idea of illustrating his book, the preface of which was dated from the Fleet prison. Robertson returned from Jamaica about 1774.

Wickstead must have found, in Jamaica,



PORTRAIT OF LADY [UNKNOWN] BY PHILIP WICKSTEAD



PORTRAIT, PERHAPS WILLIAM PUSEY, BY PHILIP WICKSTEAD

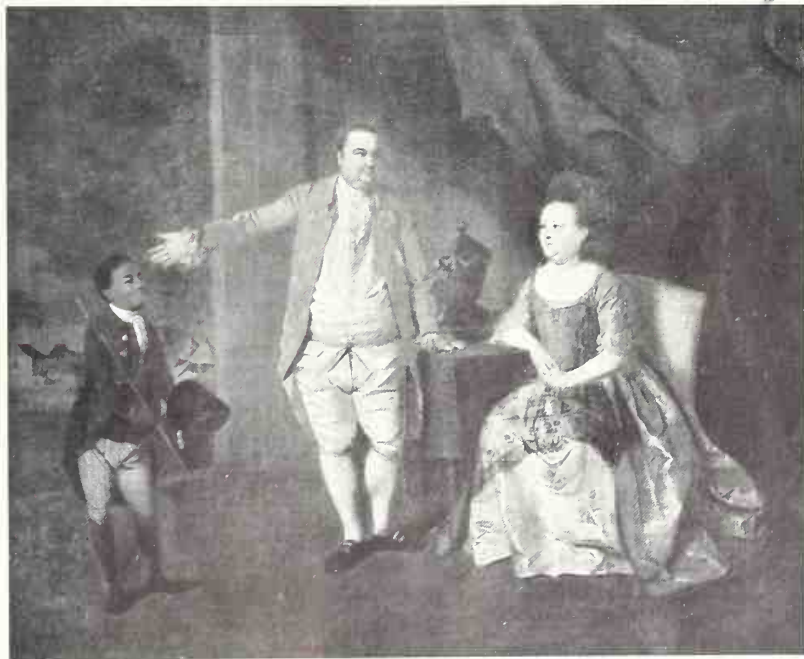
Philip Wickstead of Jamaica

works of art, except Robins's geographical drawings which had been produced chiefly for the Ellis family. On Beckford's departure, Wickstead probably found himself without patrons, with the exception of the Puseys and Butlers. He adopted the occupation of a planter for a while, apart from his "natural violence," he was quite uneducated, and consequently failed. It is said that he took to drink, and, according to Edwards, died before the year 1790," though Arch has failed to discover any reference to his death in any of the Jamaica newspapers. Of his paintings none is known to exist in Jamaica. He exhibited at the Society of Artists, in 1777, *A Mulatto Woman Teaching Needlework to Negro Girls*; in 1778, *A Portrait of a Well-known Sugar Planter at Rome*; and in 1780, *A Conversation Piece*. There are three works by him in the collection of the West India Committee, to which they were recently presented by Miss Nias. These are: an interior of the ball-room at King's House, Spanish Town, which building was destroyed by fire in 1925; a view of the Parish Church of St. Catherine, now St. Catherine's Cathedral, and a view on a hitherto unidentified sugar estate. The view of the hall, or ball-room, of King's House is of special interest now that endeavours are being made to raise funds with a view to having the historical house reconstructed. In Wickstead's painting, one member of the Council prior to their meeting in the smaller chamber, in which some are already seated. In the foreground, the usher of the Black Rod, bearing the mace which is now in the History Gallery of the Institute of Jamaica. Miss Nias also possesses five family portraits of great interest. There is the difficulty that the persons whom the portraits are said to represent died before Wickstead came to Jamaica, but they are obviously all by Wickstead, as there



CONVERSATION PIECE, PAINTED BY PHILIP WICKSTEAD IN JAMAICA, ABOUT 1780

was no other known painter who could have executed them. It may be mentioned that when, some years ago, the paintings were restored, the labels were removed from the backs of the frames and the present names replaced from memory.



PORTRAIT GROUP WITH NEGRO SERVANT, PAINTED BY PHILIP WICKSTEAD IN JAMAICA

A PORTRAIT OF SIR CHARLES SOMERSET OF WICKHAMBROOK

By JAMES G. MANN, F.S.A.

“THE habit oft betrays the man.” In the December number of *THE CONNOISSEUR* an examination of the armour and accessories of the portrait at Badminton, traditionally known as Sir George Somerset (*d.* 1560), was sufficient to show that it really represented his nephew Sir Charles Somerset (1534–1598), the standard-bearer of the Gentlemen Pensioners under Queen Elizabeth.

As has so often happened, a single slip in the labelling of family portraits has thrown the whole series out of step, and one is not surprised to find that the companion panel, which is reproduced here in colour by kind permission of the Duke of Beaufort, is similarly misdescribed. In this instance, there is no quartered shield of arms to guide one, but a self-contradiction in the lettering provides the clue: *A^o DNI 1566 Æ SVÆ 30. Sir Charles Somerset, knight. 2nd son of CHA. E. of WORCESTER.*

Charles, first Earl of Worcester, died in 1526, so could not, forty years later, have had a son who, according to the inscription, was then aged thirty. But he did have a grandson, another Sir Charles Somerset (of

Wickhambrook, Suffolk, son of the Sir George Somerset mentioned above), whose age tallies exactly. There is little doubt that this son is the subject of the picture, and not his uncle, the Captain of Rysebank in Calais haven. The first part of the inscription is probably contemporary with the painting, but the latter part an erroneous addition supplied in the eighteenth century.

The portrait of Charles, the gentleman pensioner, showed him in French armour. That of his cousin, Wickhambrook, illustrated here, depicts an Italian armour of the middle years of the sixteenth century. The dating of the panel is of value to the student of armour, as it marks an early stage in the development of a type which persisted for a long time, and is perhaps the commonest form of decorated harness to be seen in museums and collections today. The description in *Pisan* is a widely current sale-room term for them, but which might well be dropped; for every one is aware that these armours were produced in large quantities in the neighbourhood of Milan and Brescia, and it has any foundation in fact, it may be



ITALIAN ARMOUR CIRCA 1560. FORMERLY IN THE MEYRICK COLLECTION NOW IN THE POSSESSION OF MR. W. H. FENTON, J.P.

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SIR CHARLES SOMERSET; FROM THE OIL PAINTING IN THE POSSESSION OF THE DUKE OF BEAUFORT

on the merchants of Pisa who exported them. That this is an early example of its class is shown by the long-waisted breastplate, which preceded the pointed peascod; the strap across the embrace; the well-roped borders and firm outline; and the quality of the etched decoration with a sprigged border that has not yet degenerated into the panels of mechanically rendered foliages, which have been dubbed "mops and toms." The feathered volutes on the pauldrons and elbows link it to the earlier portrait of Cosimo Grand Duke of Tuscany, in the Pitti Gallery, which the late M. Buttin dated about 1546. The air of classical heads near the top of the breastplate are a persistent feature of these armours to the end. These familiar motifs in Renaissance decoration, especially in wall-panelling, can be traced back to the earliest etched armours, where they are sometimes entitled *Churio* (Curius, conqueror of Pyrrhus) and *Victor Popoli*.

Sir Samuel Meyrick possessed an armour of similar make and date (Skelton, pl. xxvi.), which is now in the collection of Mr. W. H. Fenton, and is well illustrated. The Somerset portrait shows how such an armour appeared in its youth, picked out with buff pickadills, and with its gilt borders, undimmed by time, contrasting with the black background of the interior panels of etching. The pouch attached to his sword belt appears to have been left unfinished by the artist.

The later examples of the school must have been exported in very large numbers. They appear outside of Italy in the portraits of most European countries, especially of Spain. Their use continued well into the seventeenth century. The Marquis Spinola wears an armour of this kind, richly blued and gilt, in his portrait by Rubens of 1625 at Brunswick. Paulus Moreelse included one, highly gilt, in his group of the company of arquebusiers of Jacob Gz. Hoing, 1616, at Amsterdam. They were not only worn by the leaders for their portraits, but by the rank and file, for in the Rijksmuseum there is a set of a score of more etched corselets complete with cabassets, all arms and tassets, which probably were worn by a company of guards during the Spanish occupation of the Netherlands. Museums naturally tend to emphasise the rare and beautiful and to neglect duplication, and one must usually turn to the old arsenals for evidence of the wearing of armour in bulk. Uniform sets of this kind afford necessary and visible confirmation of the bare statements of inventories.

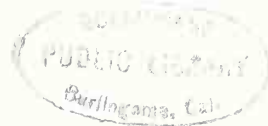
Unlike the German armours of this time, which usually carry the Nürnberg or Augsburg guild-marks, these stock Italian corselets or half-ar-

mours, though they may bear the owner's arms etched upon them, are seldom if ever marked; excepting the armours signed by Pompeo della Chiesa, which are of a superior quality. These unmarked armours are, however, unmistakable as a class by the unvarying character of their bands of etched ornaments, which achieve the maximum effect with the minimum of artistic effort. Though worn well into the seventeenth century, as has already been noticed, they were never fitted with the long cuisses of the seventeenth century, but retained the short tassets of narrow lamés.

The vast export of Milanese armour can be gathered from inventories such as that of the armoury of the Duke of Infantado at Guadalajara, taken in 1643. Thus: "Item, six Milanese field-armours engraved and parcel-gilt (*dorados á medias cañas*) garnished with satin of different colours, complete with breasts, backs, gorgets, helmets, arms, guardbraces, large and small buffs, gauntlets, tassets, lance-rests, greaves and cuisses, with their shoes of mail and steel toe-caps, and six chanfrons, of which one only is engraved." And again: "*Mas siete arneses, blancos de Milán*" or "*Siete arneses dorados de Milán*," with their component parts equally explicitly described. Of another entry it is noted: "*Este arnes es de Pompeyo*." The quantity of harnesses in this armoury intended not for the troops, but of a richer kind, is most impressive, and shows that decorated armour was not purchased in the latter half of the sixteenth century for purposes of portraiture only, but for use.

There are also examples of complete bards, or horse-armour, of the same Italian make. There is one in the Tower of London (II. 50), and another, considerably restored, was among the armour from Schloss Grafenegg which was sold last September at Lucerne. They represent the attitude of conservatives like old Sir John Smythe, who proudly claimed to have learned the art of war "in the well-ordered wars of Emperours or Kings," before "the tumultuous disordered wars of the Lowe Countries" had finally banished the once dominant armoured rider from the field.

The fact was that, in the course of its history, armour had obtained a firm hold on the imagination of all classes, and nothing is more illustrative of the tenacity of ideas than the slowness with which it fell into disuse. As worn by the leaders it was a guarantee of substance, and in the days before badges of rank, it reinforced military authority in a very visible form. If the rank and file were glad to cast it off, as military writers began to note, a fine armour still retained its prestige, and the higher officers were well accustomed to the truism *il faut souffrir pour être beau*.



THE ANTIQUE DEALERS' FAIR

By ANDREW CARFAX

WITH every prospect of brilliant success the stalls at Grosvenor House, Park Lane, are being fitted and furnished in good time for the opening of the Antique Dealers' Fair, by the Marchioness of Reading at noon on September 21st. Lady Reading, who is an enthusiast and a keen collector of *objets d'art*, is chairman of the Personal Service League, to which half the net gate proceeds are to be given. The management of the fair will be directed by Captain Owen Wheeler, who was responsible for the arrangements at the Antique Dealers' Exhibition at Christie's in 1932. Mr. Cecil Turner is acting as Chairman of the Executive Committee. Those objects which are illustrated are repre-



CHINESE GREEN JADE INCENSE BURNER - SPINK & SON

sentative of the various branches of antiquarian which collectors are interested. Our first picture is an example of the carved jade ornaments being shown by Spink & Son, Ltd. It is an incense burner, 7 $\frac{3}{4}$ inches high, ornamented with the *Tao-t'ien* dragon head, in low relief, while the handles are pierced to form dragons, the bowl being supported on three feet, each terminating in a dragon mask. The decoration of the cover is similar to that of the bowl, with a handle carved in the form of a coiled dragon. This example of Chinese art dates from the early part of the eighteenth century.

Another remarkable piece of stone carving is taken from the collection of Charles Nott Ltd. This example will be part of the exhibit of Chinese



THE MUSICIANS - ONE OF THE WELL-KNOWN, BUT RARE, SERIES OF FIGURES MADE AT THE HÖCHST FACTORY - ROCHELLE THOMAS



CARVED LAPIS LAZULI FIGURE OF KWAN YIN
WITH HO HO BIRD AND DEER: CHARLES NOTT

hardstones at Grosvenor House. It is a finely coloured piece of lapis lazuli, carved as a figure of *Kwan Yin* or *Kuan Yin* depicted as the compassionate goddess, in a long flowing robe open at the neck, and enthroned on a rocky pedestal between

are another of the well-known specialists in English pottery and porcelains who will be represented. Their exhibit will comprise examples of the work of Ralph Wood and other Staffordshire potters, many being those attractive figures which are so valuable an addition to any collection of early ceramics. The Chelsea figures will number among them a set of *The Muses*, and the two shown here, one of which is a



CHINESE PORCELAIN VASE OF THE
MING DYNASTY: JOHN SPARKS

the mythical ho ho bird, and a deer the foot of a table, on which there are three vases. This example of carved hardstone dates from the Ch'ien Lung period (1736-95). Collectors of pottery and porcelain, whether Oriental or Occidental, will doubtless find much interest them. Admittedly this article will be in print some time before the exhibition opens, but the writer has already seen several large arrays of them at will be on different stalls at the exhibition.

W. Foulsham & Co., for instance, are showing a number of pieces of Staffordshire pottery, including a rare fox-head drinking-pot with manganese translucent glaze, attributed to Ralph Wood; two specimens of Worcester, Bow and Chelsea porcelains; three examples of Bow, a pair of Chelsea vases and a circular bowl being shown among the accompanying illustrations. Stoner & Evans

Woman Dancing from the *Vauxhall Masquerader* series of figures. This little-known series is still a matter of speculation among collectors. Stoner & Evans own one other, the figure of a dancing girl, and there are some fifteen examples in various collections, but the actual number of the several different subjects which were modelled at Chelsea to form the complete set is still conjectural.

The large floor space occupied by Rochelle Thomas should prove a veritable "History of Porcelain." Among the wide range of Continental examples is the set of six *Musicians*, illustrated here, which were made at the Höchst factory. Fine porcelain was produced at Höchst, near Mayence, in the third quarter of the eighteenth century, and concerning the eventual success in making porcelain at Höchst (after many abortive experiments), the story is told that the secret for porce-



THE TWO SMALL GROUPS AND THE PLATE ARE BOW PORCELAIN AND THE PAIR OF BOARS AND CIRCULAR BOWL ARE THE CHELSEA: LAW, FOULSHAM & COLE

lain-making was obtained by a trick from Ringler, who was responsible for the factory's becoming prosperous. Ringler was formerly a potter in the Vienna factory, where he doubtless obtained the secret formula, which he noted on paper. One day, some of his fellow-workmen, having plied him with sufficient wine, took the paper from him, and this is said to explain the establishment of many factories in Germany.

Several pieces of Chinese porcelain stand out from the many that John Sparks is showing. One, a vase 10½ ins. high, is shown on page 181. The design

is painted in black on a beautiful turquoise ground, and comprises three shaped panels, each containing a figure in a garden. The shoulder is painted with chrysanthemums and foliated scrolls, and there is a wide band similarly decorated below the scenic panels; this interesting vase dates from the Ming dynasty (1368-1644). Another outstanding piece which is to be part of the Sparks exhibit is a large jar, also of the Ming dynasty, with an incised floral scroll design under a rich turquoise glaze with a green glaze inside.

The large cover jar and two beakers, pictured on this page, are from the collection of rare Chinese porcelains which H. R. Hancock will be showing. This particular set dates from the *Yung Cheng* period (1723-36), each of the three pieces being painted in the soft *famille rose* enamels which are one of



A CHELSEA FIGURE FROM THE VAUXHALL MASQUERADER SERIES AND ANOTHER OF A BOY STONER & EVANS

the most attractive style of Chinese decoration. This decoration is achieved by combining brown, which forms the ground, with various floral motifs that are painted in yellow, white, green and deep rose enamels which are quite thick. In the Chinese, the *famille rose* colours are *yuan li* (meaning soft colour), and *famille verte* is *ying li* (hard colours).

Many unusual pieces of English and Irish eighteenth-century glass are on exhibition. On Col. Davis's stand may be seen examples of Irish glass about 1780. A bowl-shaped fruit bowl is

admirably proportioned and of beautiful color and quality. It measures nearly 15 ins. wide and is distinguished by its typical flat cutting. The candlesticks illustrated here with the fruit bowl just described are each 10 ins. high and of remarkably dark coloured metal. Among the Irish specimens, too, are some sweetmeat glasses with faceted knob stems and the typical flat cutting. Another is a rare variety showing the "toothed edge." Two more have the moulded Silesian style.

Among the glass which Delomosne, Son are exhibiting, there are a fine pair of water-jugs, dating about 1800, of oval form, brilliantly cut and of fine dark metal. Their size is considerable, being 10 ins. wide, and 12 ins. high at the handles. They came from the collection of family glassware of the Earl of Jersey, and were purchased



SET COMPRISING PORCELAIN JAR AND TWO BEAKERS, PAINTED SOFT *FAMILLE ROSE* ENAMELS, OF THE *YUNG CHENG* PERIOD (1723-36): H. R. HANCOCK

the recent sale at Middleton Park. Each jug bears the family crest engraved in a small panel on the top of the handle. Other examples are a pair of early Irish candelabra of small but uncommon design, having two lights each, and measuring 20 in. high, dating about 1770; also a cut-glass hanging chandelier, of diminutive size, now having four lights, but there are evidences of its having been originally fitted five lights. Of the variation in design contained within the limits of a chair-back, as conceived by the ingenious Mr. Thomas Chippendale and his contemporaries, there would seem to be no end. In the manner of the period there are a set of six early Georgian



BOAT-SHAPED IRISH GLASS FRUIT BOWL DECORATED WITH FLAT CUTTING AND A PAIR OF CANDELTICKS OF IRISH GLASS : SHOWN BY CECIL DAVIS

and other ornamentation, on the cabriole legs, which have finely carved scroll feet.

Elson's are showing an interesting piece of walnut furniture in a Queen Anne bureau bookcase. This example is fitted with its original Vauxhall plate mirror, and retains its ornamental lock plates and handles. It is of excellent colour and the workmanship is of the fine quality of the period.



CUT-GLASS HANGING CHANDELIER FITTED FOUR BRANCHES OF SMALL SIZE AND FINE DARK METAL : DELOMOSNE & SON

hogany chairs (see this page) shown by H. M. Lee & Son, of special distinction, and displaying a high standard of workmanship. The fan-like splats are carved with scrolling, and the top rails terminate in foliated scrolls, while the pierced seats are veneered and decorated with carving of foliate and other ornament. The seat-rails have carved moulding, and acanthus, in considerable proportion, appears again, together with C-scrolls



ONE OF SIX EARLY GEORGE II MAHOGANY CHAIRS OF RARE DESIGN AND FINE WORKMANSHIP : H. M. LEE & SON

A mahogany card-table shown by Litchfield & Co. is of elegant form, displaying a series of graceful curves in its serpentine front and sides and slender cabriole legs. This is a piece in Hepplewhite's best manner, and should find many admirers.

Those who followed the recent articles on the furniture of the Stuart period in *THE CONNOISSEUR* will welcome the appearance on the stall of Fred



QUEEN ANNE WALNUT BUREAU BOOKCASE WITH ORIGINAL VAUXHALL PLATE MIRROR AND FITTED INTERIOR : ELSON'S



HEPPLEWHITE MAHOGANY SERPENTINE CARD-TABLE WITH CABRIOLE LEGS AND SCROLL FEET : LITCHFIELD & CO.

Skull of a few pieces of this date. These include a pair of Charles II. walnut stools with turned legs and stretchers, and covered with antique crimson velvet and original fringe. Mr. Skull also shows a walnut table with slender legs and gate and flap on one side only. Another is the rare William and Mary black fold-over table, illustrated. The top, of elliptical form when opened, is covered with the original green velvet, and the frame is fitted with three drawers and two candle slides.

Of the several outstanding examples of English furniture on the stand of J. P. Corkill are a pair of early Georgian mahogany chairs on boldly curving cabriole legs with carved acanthus volute knees and animal paw feet, and with vase-shaped splat backs. There is also a Sheraton inlaid mahogany bookcase of small proportions, having two drawers below and a cupboard in imitation of two more drawers; and a fine example of Hepplewhite type—a commode in inlaid satinwood, on mahogany.

A Stuart chair of oak possessing some uncommon features is among the fascinating relics of the past to be found on the stand occupied by R. D. Clifford of The Dower House. This is a unique specimen of its kind, having a panelled back carved with an equestrian group, said to represent the Duke of Monmouth on horseback, while the cresting is carved with two lions. The supports of the elbow-rests and the front legs are spiral, which is but one of the interesting features with this chair.

A yew-wood two-tier cabinet of drawers of the type here illustrated, and exhibited on the stand

Williamson & S is, is a rarity. The c ouring of this specimen, which has a secretaire drawer, of exceptional duty, and possesses original handles with lock-plates; it is English, of the early nineteenth century. A rare early Georgian mahogany tea-table with one flap unusually shaped. The drawers is exhibited by the firm of Bul- l. It is of light structure and graceful form, square when opened. The arrangement of the legs and stretchers makes



RARE WILLIAM AND MARY BLACK TABLE OF ELLIPTICAL FORM THE TOP WITH ORIGINAL GREEN VELVET AND GALON : FRED SKULL

this form of table one of the most practical and comfortable for serving tea. This piece is illustrated in *The Dictionary of English Furniture*, vol. 3, page 229, fig. 24. It was formerly in the Vyne collection.

Included in the exhibits of A. G. Lock are choice specimens of Georgian furniture. The one illustrated is a Chippendale kneehole table in olive-wood, having one long drawer, three small drawers on each side and a shallow cupboard in the recess. A pair of



OF A PAIR OF FINE GEORGIAN MAHOGANY CHAIRS WITH UNUSUAL CABRIOLE LEGS AND PAW FEET : J. CORKILL



A STUART HIGH-BACK OAK CHAIR HAVING AN EQUESTRIAN FIGURE CARVED IN THE PANEL : THE DOWER HOUSE

Hepplewhite open armchairs in mahogany are accompanied by a Sheraton sofa table in satinwood, and a bookcase with carved borders in mahogany.

Those to whom the richness of Renaissance ornament makes appeal will find the Elizabethan buffet exhibited by Gregory & Co. much to their taste. It is carved oak, of the rare type with a sloping lift-up top, a central door to the middle



YEW WOOD CABINET OF DRAWERS WITH SECRETAIRE. ENGLISH EARLY EIGHTEENTH CENTURY. W. WILLIAMSON & SONS

section, on either side of which are typical bulbous and columnar-headed supports, the whole standing on a plinth with an arcaded frieze. The richness of this piece lies in the elaborate floral arabesques, which cover every part of its front. In the central panel of the door is a Tudor rose. Hardly anything more characteristic of the prevailing taste of its period can be imagined. It is of a beautiful colour with a naturally acquired patina. The size of this unique specimen is 4 ft. 6 ins. high, 3 ft.



AN EARLY GEORGIAN MAHOGANY TEA TABLE WITH SINGLE FLAP AND UNUSUALLY DESIGNED STRETCHERS. BULL

11 ins. wide and 1 ft. 6 ins. deep from front to back. Gregory & Co. are exhibiting, in addition, many examples of English seventeenth- and eighteenth-century furniture in oak, walnut and mahogany.

The three tea-pots, illustrated on page 188, are from the collection of Scottish and English silver which How of Edinburgh is showing. Acton



AN OLIVE WOOD CHIPPENDALE KNEEHOLE TABLE OF RARE TYPE, WITH DRAWERS AND SHALLOW CUPBOARD. A. G. L.

ly are particularly interesting as three different types which were popular in Scotland. The globular tea-pot with the straight tubular spout and handle is one of the earliest Scottish examples known, having been made by Colin Mackenzie in Edinburgh, in 1714. The other globular one with the moulded duck-neck shaped spout and handle bears the mark of Robert Luke of Glasgow, circa 1735, while the pyriform example, in which the D-handle again appears, was by Daniel Ker and bears the Edinburgh marks for 1768. American Colonial silver will be represented, in exhibit of Ralph Hyman, by the plain bowl by William Ward of Guildford, Connecticut (1705-1711), and by the cream-jug by Benjamin Brenton of Newport, Rhode Island (1695-1749), both of which are pictured here. These pieces formerly belonged to the late Mrs. Countess of Strafford, and are other examples of American silver which found their way to England. Mr. Hyman is also showing a collection of French, German, Russian and Scandinavian silver of the seventeenth and eighteenth centuries; while the English pieces range from the early spoons to the coffee-pots, hot-water kettles and various others of the early eighteenth century. Collectors of silver will be interested in the Newcastle late seventeenth-century flat-top tankard, which will be one of the exhibits on J. R. Hoskisson's stall. With the tankard, we illustrate the marks, as one of them is the ram's head which has been found, accompanied by the mark conjoined and the Newcastle town mark, on only a few pieces. Mr. C. Ber-

nard Stevenson, Curator of the Laing Art Gallery and Museum, informs us that, in St. Nicholas' Cathedral, there is a communion cup bearing similar marks, and this cup, like the tankard, was made by William Ramsay who was admitted to the Company of Goldsmiths, Plumbers, Glaziers, Pewterers and Painters in 1656 and was a member until 1698.

The old-established house of Batsford, which has just issued a delightful little brochure dealing with *Three Centuries of Book Publishing in Holborn*, and which occupied premises there for nearly a hundred years until its recent removal to North Audley Street, contributes fine books and drawings. Visitors will notice, prominently displayed, a tall folio volume in blue levant morocco, containing a number of original drawings in bistre. These are the work of John Flaxman, and depict vases in the



ELIZABETHAN BUFFET IN CARVED OAK WITH BULB-SUPPORTED TIERS AND SLOPING LIFT-UP TOP. ELABORATELY ORNAMENTED WITH ARABESQUES SO TYPICAL OF THE PERIOD: GREGORY & CO.



THREE SCOTTISH TEA-POTS. THE GLOBULAR WITH THE TUBULAR SPOUT AND D-HANDLE IS EDINBURGH, 1714, AND ONE OF THE EARLIEST KNOWN; THE CENTRE ONE IS GLASGOW, CIRCA 1735; AND THE PYRIFORM, EDINBURGH, 1768. HOW OF EDINBURGH.

classical style, many of them highly decorated and having figure motifs. They are, in all probability,



CREAM-JUG BY BENJ. BRENTON, NEWPORT, R.I. RALPH HYMAN

ironwork, such as overdoors, balconies, railings and fenders. The date, although not printed in the book, has been established as 1762, and the hand of Thomas Chippendale is strongly in evidence in the taste shown in the designs.

Many other rare first editions and fine bindings are displayed on the stalls, in addition to manuscripts and colour-prints. Perhaps the most important of the exhibits shown by Chas. J. Sawyer, Ltd., is a copy of the extremely rare first edition of Milton's *Lycidas*, the first of the three great elegies in English literature. It is included in a collection of verses by various hands, composed

in memory of Edward King, who was drowned 1637 whilst crossing the Irish Sea. The first part contains twenty-three poems in Latin and Greek and the second part, with a separate title in mourning border, has thirteen poems in English, the last of which is the *Lycidas*. This copy, in good, unwashed condition, measures 6 $\frac{3}{4}$ ins. by 5 $\frac{1}{8}$ ins. Among the *incunabula* is the finely printed *Macrobios*, issued from Brescia in 1485, with woodcut diagrams and a very interesting early map of the world. This is shown in a blue morocco binding, with gilt back by Bozerian. Other rarities of the two-volume first edition of Goldsmith's *Vicar of Wakefield*, a tall copy with tooled levant morocco binding by Rivière; original first issue of Her Alken's *National Sports Great Britain* with its five coloured plates in very fine state; a set of Hegi's *Aq*

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BOWL BY WM. WARD, GUILDFORD, CONNECTICUT. RALPH HYMAN



NEWCASTLE TANKARD MADE BY WILLIAM RAMSAY, CIRCA 1698, BEARING THE RAM'S HEAD MARK. J. R. COOKSON



MARKS ON NEWCASTLE TANKARD

tint Views of famous cities published in Paris about 1810, and now exceedingly rare; Pyne's *Royal Pedigrees* in England with hundred aquatints in our in brilliant early



OF FLAXMAN'S DESIGNS PROBABLY FOR A GEORGIAN
CUP: FROM A RARE VOLUME LENT BY B. T. BATSFORD



ANOTHER OF FLAXMAN'S DRAWINGS. ALL THESE REPRESENT VASES AND ORNAMENTS IN HIS CHARACTERISTIC STYLE

ions ; and Havell's *Picturesque Views of the*
res. And mention must be made of the rare
al from King Henry VIII.'s library, the bind-
f which with the Royal Arms in stamped calf
ken boards,
ustrate here.
e purpose of
e present arti-
the first of
which will
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ue Dealers'
n THE CON-
SEUR, is to
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rominent
rs. It has
accepted as
quanon, that
ject shall be
tted for ex-
bition unless it
least a hun-
years old,



RARE BINDING FROM THE LIBRARY OF KING HENRY VIII. IMPRESSED WITH
THE BINDER'S INITIALS G.R. THE MISSAL, OF PARIS 1527: CHAS. J. SAWYER.

and this rule is to be rigidly enforced. Therefore,
the experienced buyer, who may rely upon his own
unaided judgment, will not be disappointed ; while
the novice collector will have at his disposal the
expert know-
ledge of the stall-
holders, each of
whom will be
only too pleased
to impart it to
all interested,
whether intend-
ing buyers or not.
All that was pro-
posed in arrang-
ing the numerous
stalls at Grosve-
nor House has
been effectively
carried out ; and
the public inter-
est in the Exhibi-
tion will doubt-
less result in a
large number of
London and pro-
vincial visitors.

THE CONNOISSEUR IN AMERICA

By HELEN COMSTOCK

TWO EARLY TRADE CARDS

EARLY nineteenth-century trade cards engraved on copper are much superior to the lithographic cards which superseded them in the eighteen-thirties. Mrs. Luke Vincent Lockwood has just presented to the Museum of the City of New York an example from her collection made for the *Fancy and Windsor Chair Manufactory* of Thomas Ash at No. 33 John Street, New York. As it is signed *P. Maverick and Durand*, it falls within the brief period of their partnership, which lasted from 1817 till 1820. Peter Maverick was the son of the Peter Maverick who designed a number of early book plates in New York and was originally a silversmith. The younger Maverick was living in Newark when he received Asher B. Durand as apprentice in 1812, and in 1817 took him into partnership. Durand by that time had become the better engraver of the two and was well embarked on a career destined to be a distinguished one in both painting and engraving. The reason for the dissolution of the partnership was not altogether happy. Trumbull wanted Durand to engrave his painting of the *Signing of*

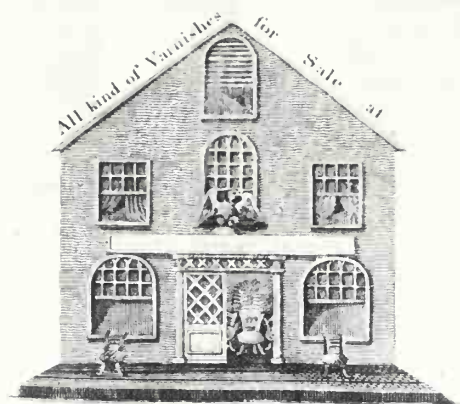


TRADE CARD OF THOMAS ASH : ENGRAVING ON COPPER-PLATE

the *Declaration of Independence* and do it alone. Maverick wished to co-operate in the work, but this Trumbull refused to allow, and Durand dissolved the partnership in order to proceed with the work himself; and this elaborate and laborious effort occupied him for the next three years.

The earliest mention of Thomas Ash, for whom the card was made, seems to be the record of a payment made by the city of New York to Thomas and William Ash for new Windsor chairs in 1784. The city directory for the year 1786, the first which was compiled, lists Thomas Ash as second name in it, giving his occupation as a Windsor chairmaker, and his address as 31 John Street. He appears intermittently in the directory in the years about the period of the trade card. In 1816, he is at 33 John Street, entered simply as a merchant, and, in 1817, his home address is given in addition, as 10 John Street. In 1818, the name of William Ash also appears, as a chairmaker at 33 John Street, and in 1819 and 1820 the two names are listed in the same fashion. They continue so until 1826, when William, still described as a chairmaker, moves to 1 Dutch Street and Thomas remains at the John Street address as a "broker," and the entries are repeated until Thomas disappears from the directory, with the notice in 1831 that he has "moved to Westchester," and here we lose sight of him.

Of almost precisely the same period as the Maverick-Durand card, is the pleasing little design of Bruce and Dean in the J. Clarence Davis collection at the Museum, signed, but the date can be found by consulting the city directory. Only for one year do Bruce and Dean appear as partners at 90 Broad Street, the address given on the card, while both names appear independently over a fairly long period. This is in the year 1818. In the following year George Bruce alone remains at that address and the next



BRUCE & DEAN'S
Fancy Chair Manufactory,
No. 90,
Broad, corner of Stone Street,
New York.

TRADE CARD OF BRUCE AND DEAN : ENGRAVING ON COPPER-PLATE. MAKER UNKNOWN : MUSEUM OF THE CITY OF NEW YORK

1728
Apr. 6: *Am Invoice of my Plate Vir.*
A two quart Tankard.
A quart Tankard.
A pair of Chafing Dishes.
A pair of Candlesticks.
two Salvers. A Large & a small one.
A pair of Cans.
two Porringers.
A Tea Pot.
two Salts.
four Spoons.
five Plate spoons.
9. to Sea more to Tong & Thainer.
five Spoons more

July 8: *Committed in trust to Deacon Boardman*
A quart silver tankard, two porringers
two large & a large & a small salver
all silver.
Add to Harvard Boardman, A large
Tankard, a pair of Chafing Dishes
a pair of Candlesticks & a teapot
all silver.
Aug 9. Recd. of a plate from Mr. Boardman
& Deacon Boardman.

FROM NICHOLAS SEVER'S LEDGER, LISTING HIS SILVER

ean is absent, but Henry Dean appears again, with a of his own, at 47 Beaver Street in 1821. Thereafter two lived an all but nomadic existence, changing addresses almost yearly in a fashion that does not seem to have settled prosperity. Finally it appears that Henry Dean outlasted George Bruce, since he is on Albany and Duane Street in 1829 and 1830 when George Bruce's name no longer appears. As far as is recorded, there are no signed pieces by any of these makers, but as the object of the identification of New York silver is still in its infancy, specimens of the work may come to light before long.

NICHOLAS SEVER'S SILVER BY JOHN BURT

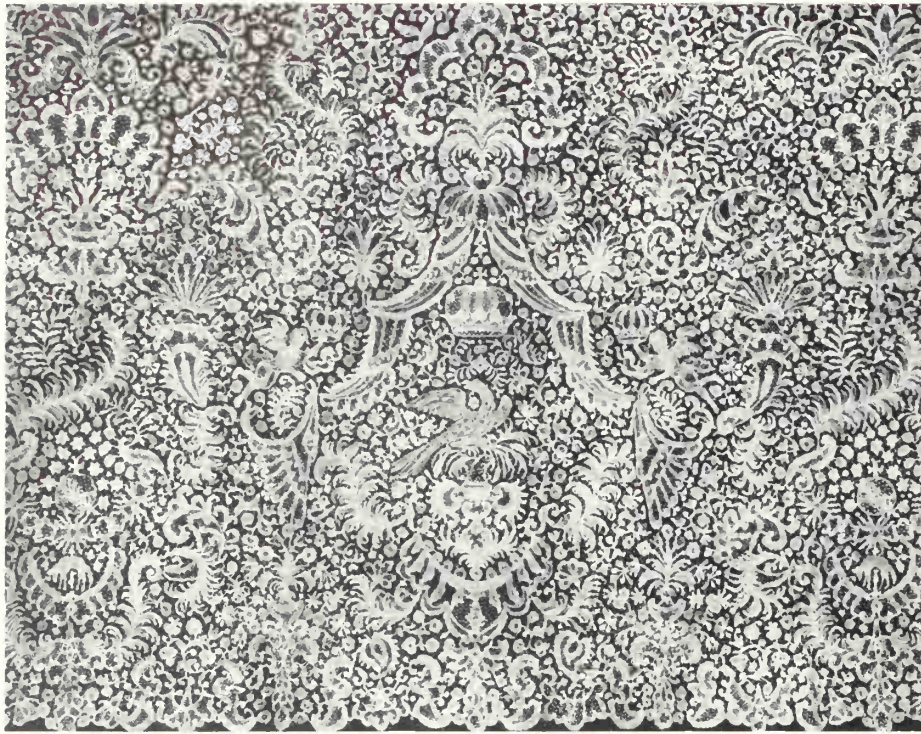
On April 6th, 1728, Nicholas Sever, tutor at Harvard College from 1716 to 1728, and a Fellow of the Corporation of the University, wrote in his ledger, on April 6th, a list of all the silver in his possession. As resigning his position and was about to move to Kingston, Mass., where, in the following autumn, he married the widow of an innkeeper, Sarah Little (née Tenen). Whilst effecting his removal, he committed most of his silver in trust with Deacon Boardman and Steward Boardman, and he records that fact under date of July 8th. On August 9th he notes that he has received "ye plate" from his friends again.

His list of April 6th mentions: "a two quart tankard; a quart tankard; a pair of chafing dishes; a pair of candlesticks; two salvers, a large and a small one; a pair of cans; two porringers; a tea pot; two salts." Then follow pieces of flat ware and tongs and strainer with which we have no immediate concern. The remaining pieces—save two which have disappeared, and a pair of candlesticks which a later member of the family presented to Harvard University—are still in the possession of his descendants, the owners being eight in number. At the instigation of one of them, Mr. Richard Walden Hale of Boston, the silver was brought together several years ago and placed on exhibition at the Fogg Museum of Harvard University on indefinite loan, with a catalogue prepared under the direction of Mr. Hale recording many personal notes regarding Nicholas Sever and his descendants, a number of whom have had a close association with Harvard University.

The original ledger of Nicholas Sever is still in existence and belongs to Major George F. Sever of Kingston. The two-quart tankard which heads the list is definitely missing, and regarding the one-quart tankard which follows there is some doubt. Is it the piece, with a spout added, now belonging to James Warren Sever, or is this the other of the two "cans" of the list? In either case, a second object is missing, but thirteen of the original fifteen are in the group now exhibited. As almost all are the work of John Burt of Boston (1691-1745), and since they include such rare types of early eighteenth-century American silver as candlesticks, salvers and a teapot, the group is undeniably important. Candlesticks of pre-Revolution days are rare, but there is a pair of the baluster type (illustrated), octagonal in form, of great distinction in execution, and dated in the inscription, *Donum Pupillorum, 1724*. The globular teapot made its appearance in American silver soon after the first quarter of the century, and this is one of the earliest, for it is dated,



PAIR OF CANDLESTICKS MADE BY JOHN BURT (1691-1745) : PRESENTED TO NICHOLAS SEVER, WHO WAS A TUTOR AT HARVARD UNIVERSITY (1716-1728)



POINT D'ANGLETERRE FROUNCE 66 INS. x 25 INS. MADE FOR CHARLES VI, EMPEROR OF THE HOLY ROMAN EMPIRE C. 1715. WILLIAM ROCKHILL NELSON GALLERY OF ART AND ATKINS MUSEUM

with the inscription, 1728. Salvers continued to be a rarity at any period, two, like the other pieces just mentioned, being the gift of his pupils. In addition to the Sever family pieces, a two-quart tankard by John Burt, 1724, has been lent by the First Church of Cambridge to indicate the probable style of Nicholas Sever's large tankard.

Three of Burt's four marks appear: *I B surmounted by a crown and enclosed in a shield*; the mark *I Burt* in a cartouche; and *JOHN BURT* in two lines, enclosed in an oval. A "cann" with the mark of William Simpkins of Boston (1704-1780) is the only piece which bears another maker's mark. The teapot and one of the salvers are unmarked, but as this salver resembles the other so closely, which is marked by Burt, it is attributed to him. This leaves ten pieces showing the mark of John Burt, and, of these, six were presentation pieces from pupils in 1724 and 1728. This unanimity of choice seems to indicate a known preference for the simple, austere chaste work of John Burt on the part of the Harvard tutor in a Boston which was not lacking in eminent silversmiths. John Coney and Edward Winslow were both active at that time, and there are no more distinguished names relating to American silver than theirs. The choice of the dignified, somewhat severe, but always finely proportioned work of Burt accords with such glimpses of the owner as the past affords. Nicholas Sever is an interesting figure in his own right, and it is only necessary to read of his action in regard to the admission of the "Fellows of the House" among the "Fellows of the Corporation" in Josiah Quincy's *History of Harvard University* to realize that he was a person of courage and conviction, regardless of other aspects

in that painful controversy of the years 1721-1723. The affair ended with the defeat of the claim, and with his personal success, for in September, 1723, he was elected to the desired position. In his years at Kingston he was a merchant, shipowner, manufacturer, and Judge of the Court of Common Pleas for the County of Plymouth for thirty years. He died in 1744.

The present owners of his silver are: Richard Walden Hale; Robert Sever Hale; Miss Maria Sever; Mrs. Jennie Seaver Harrison; Dr. James Warren Sever and his son James Warren Sever; George Francis Sever and Francis W. Sever.

LACE MADE FOR AN EMPEROR

A FLEMISH lace frounce in point d'Angleterre, one of the recent acquisitions of the William Rockhill Nelson Gallery of Art and Atkins Museum, was made for Charles VI, Emperor of the Holy Roman Empire, and his wife, Elizabeth Christina of Brunswick. It is a frounce of bobbin yarn 66 ins. long and 25 ins. wide. In the central panel the imperial crown and eagle of the Empire are placed under an elaborate canopy, with the crowns of Bohemia and Hungary supported by angelic figures on either side. Charles VI. was married to Elizabeth Christina in 1708, but he was not crowned Emperor until December, 1711, the latest post-date that year. It was probably made about 1715, and as the Emperor's only son was born in April, 1716, it seems possible that the making of so fine a piece of lace may have had some relation to this event. The interlaced C and C for Charles and Christina appear at the lower edge towards the left of the canopy and the numerals V and A at the right, and the same interlaced initials are introduced at other places along the edge. The emblem of the Order of the Golden Fleece is on either side of the central panel, with the intertwined C's beneath, combined with the A of Austria.

FRENCH PAINTING AT SAN FRANCISCO

IN taking the whole range of French painting as the subject of the summer loan exhibition at the California Palace of the Legion of Honour, Dr. Walter Heil, the director, adopted a plan different from that when arranging his English exhibition of last year. The latter was definitely

lived to the epoch from Hogarth to Turner, as representative of the great age of English painting. But French painting has many periods, many conflicting ideals, and for this reason Dr. Heil explains in his catalogue that he felt it necessary to illustrate French art in a complete record of its aspects from the fifteenth century to the present.

This group of 250 paintings, private collections from the east and west were represented; and there were no less than eleven subjects from the Louvre (of which the universally beloved *Bénédiction* of Chardin was one) to augment the already considerable number from American museums and galleries of dealers. With the exhibition at Chicago, it might be said the centre of art activities definitely westward and toward the Pacific, and the exhibition at Chicago, it might be said to animate a season of the year which is generally a season where events in the art world are concerned.

Among the private collections in California which were drawn upon by Dr. Heil were those of William H. Crocker; William W. Crocker; Mrs. Alma de Bretteville Spreckle; Mrs. Alexander Hamilton; Herbert Fleishhacker; Milton Harrison; Jerome Landfield and Henry Potter Russell. From New York paintings were lent by Jules B. Bue; Mrs. Charles B. Alexander; A. Conger Goodyear; John Hay Whitney; Stephen C. Clark; Chester Dale and Mrs. William Hayward. Three Cincinnati collectors contributed—E. W. Edwards, Charles F. Williams and George H. Warrington—and Andrew W. Mellon sent, from his notable collection, the

Fly of Fragonard, which, through the engaging of Janinet, is one of the best known of this favourite master's works. The *Bearing of the Cross* in the Louvre, of the School of Avignon, which introduced the incident of St. Veronica and the death of Judas, shows the French artist working in that "international style" which united much of Europe in the early fifteenth century. Jean Bregambe's *Conversion of St. Paul*, lent by Kleinberger, is unmistakably French in the creation of formal order and marks the beginning of the age of independence, or at least of individuality. This panel, which came originally from the monastery of St. Martin near Douai, has been seen in a number of exhibitions, the most important of which were at Bruges in 1902 and London in 1927. The *Portrait of the Duke of Anhalt-*

Dessau (lent by Arnold Seligmann, Rey) and Clouet's *Henri II.* from the Louvre show that French portrait painting was never more incisive and sensitive than at its foundation.

The eighteenth century was more satisfactorily represented than the seventeenth, with unhackneyed examples of the discursive Lancret and Pater and of the excellent Peroneau (the portraits of M. and Mme. Braun of the Archer M. Huntington collection at the Museum), as well as of the greater luminaries. Watteau was seen in Mr. Bache's *French Comedians* which formerly belonged to Emperor Wilhelm II., and there was an exceptionally distinguished group of portraits by Mme. Vigée-Lebrun, including the painting of Mme. du Barry in a plumed hat, originally owned by the Duc de Brissac and more recently by the Duchesse de Rohan, sent to the exhibition by Duveen Brothers.

David's thoughtful *Self Portrait* (from the Louvre), painted in 1794 in prison, is to be preferred rather than his expositions of a violent Neo-Classicism. The robust power of the Romantic school was well expressed in two vigorous works of Delacroix, one being the *Lake of Genesareth*, owned in Portland, Oregon. Manet was less well represented, but there were splendid Renoirs, including the *Moulin de la Galette* belonging to John Hay Whitney. In its selection of the works of Cézanne and Van Gogh the exhibition was markedly successful. The Van Gogh flower subject belonging to Mrs. William A. Clark and his *Père Tanguy* from



CONVERSION OF ST. PAUL, 46 1/2 INS. x 4 1/2 INS. BY JEAN BREGAMBE. LENT TO THE EXHIBITION OF FRENCH PAINTING IN SAN FRANCISCO, CALIFORNIAN PALACE OF THE LEGION OF HONOUR

Wildenstein, the Cézanne *Landscape* of the W. H. Crocker collection and the *Card Players* belonging to Stephen C. Clark, would alone make any exhibition of modern art conspicuous. In addition, there was Walter C. Arensberg's Picasso, *Old Woman*, representing one of the earliest and also one of the finest of modern collections in this country.

INTRODUCTION TO NEW ENGLAND PORTRAITURE

THE plan to issue a catalogue, after the recent exhibition at Worcester, of thirty-two New England portraits painted before the year 1700, instead of during the event, needs no word of vindication. The course is obviously the wise one, since the subject is an unexplored field. The exhibition, which was arranged by the American Antiquarian Society and the Worcester Art Museum, brought together material which will mark it as a unique event, and one that will serve as a starting-point from which scholars will begin their work.

New York portraiture of the same period is not so bare of names. The Duyckinck family, Jacobus Gerritsen Strycker and Henri Couturier were painting contemporary Stuyvesants, Van Cortlandts and de Lanceys. It is rather remarkable that conditions in New York and New England in regard to portrait painters and cabinet-makers are reversed. While the New England cabinet-makers are fairly well documented, the subject of the makers of

early New York furniture is just beginning to receive attention, and while painters, before 1700 in New York, are known through existing works, New England portrait painters of the same period have yet to be rescued, if it be possible, from undeserved obscurity.

This exhibition at Worcester was undertaken under distinguished patronage. Dr. Clarence S. Brigham, director of the American Antiquarian Society, was chairman of the committee, and Francis Henry Taylor of the Worcester Art Museum, its secretary. Other members were: John Hill Morgan, Charles K. Bolton, William C. Endicott, the Rev. Henry Wilder Foote and Theron J. Damon. As all of these gentlemen have contributed to research in related fields of Americana, their findings are sure to throw a welcome light on a subject abounding in doubts and difficulties.

The Boston Athenæum set aside a precedent not to lend

objects from its collections and contributed the portrait of Gov. Simon Bradstreet and Lt.-Gov. William Stoughton. From the State House in Boston, the portraits of the v. John Wheelwright, and another portrait of Simon Bradstreet, were removed for the occasion by a special act of Legislature. William C. Endicott lent the portrait of Gov. John Endicott, whose descendant he is; the Connecticut Historical Society sent the portrait of the Rev. John Copley, the Essex Institute of Salem, the portrait of an early ship-builder and owner who settled there in 1638, Capt. George Curwen. From a private collection in Boston came a group of four which included the portraits of the silversmith, Benjamin Dummer and his wife; and Harvard University the portrait of Dr. William Ames, circa 1680, an Lt.-Gov. Stoughton; all interesting personalities.

Other contributors included the American Antiquarian



TEMPLE OF AGRIPPA BY HUBERT ROBERT, DATED 1776. LENT TO THE EXHIBITION OF FRENCH PAINTING AT THE CALIFORNIA PALACE OF THE LEGION OF HONOUR BY JACQUES SELIGNE

Society of Worcester; the Massachusetts Historical Society; New England Historic Genealogical Society; Yale University; Old South Association; the Pilgrim Society of Plymouth and the Adams Memorial Society of Quincy. Charles K. Bolton, Miss Isabella Curtis, Theron J. Damon, William T. Gardiner, Paul M. Hamlin, Mrs. James H. Means, Mrs. David Peirce Penhallow, Henry L. Shattuck and Mrs. Alexander Quarrier Smith also sent pictures to the exhibition. The well-known portraits, *Madame L'Alibon* and *Baby Mary*, and the *Portrait of John Freake* (circa 1550) have long been on exhibition at the Worcester Museum through the courtesy of Mrs. William B. Scofield and A.W. Sigourney, and were, of course, included in the exhibition. They are such important examples of the early New England school that it is to be hoped that some clue may now be forthcoming which will clear up the mystery of their origin.

NEW BOOKS REVIEWED

CHARDIN

Par Georges Wildenstein

graphie et Catalogue Critiques : L'œuvre Complet de
iste Reproduit en Deux Cent Trente-Huit Héliograv-
(Paris: Les Beaux Arts: Édition d'Études et de Docu-
ments. Faubourg St. Honoré, No. 140. Prix 200 fr.)

FORMING one of the series *L'Art Français*, a monument
worthy of so universally appreciated a painter has been
and in this sumptuous and elaborately documented book
en and produced by M. Georges Wildenstein. The
Nouveau Chronologique, in itself, is a work that must have en-
d a vast amount of labour and research. Quotations
the *Procès-verbaux* of the *Académie Royale*, from the *Jour-
nal Encyclopédique*, the *Avant-Courier*, the *Mercure de France* and
countless archives and such documents as inventories,
ogues, books and newspapers are supplemented by
mentaries and excerpts from the works of Mariette, of
Drot, of Cochin and the Goncourts. The writings of
emporary and of later critics have been raked and sifted
and fresh evidences: the bibliography appears to be as
plete as it is possible to make it and the catalogue details
known example of the painter's work. To crown all,
are two hundred and thirty-eight plates, magnificently
uced in heliogravure.

his painter, the author says, "The patrons of Chardin,
e who loved his canvases, who bought them and who
e him live, were not poor wretches; they were the Courts
ussia and of Sweden; the Count de Tessin, the Count du
the Count de Saint-Florentin, the Prince de Liechten-
t, the Chevalier de la Roque, M. de la Live, financiers,
lords and amateurs of the highest class. This educated
ic delighted to see, transported to French soil, themes so
relegated to the Dutch . . . the simple life of ordinary
whom they imagined so happy . . . that daily round of
e to understand whom there is no need of a glossary."
his remains true to-day, but it is not so much the sim-
plicity and the homeliness of Chardin's themes that have
ed his position, as his consummate artistry and superb
ter-like qualities. Upon this point all are agreed.

Chardin's subject-matter divides itself into several classes,
nologically, though there is a certain amount of repeti-
and overlapping. He began with "still-lives" after the
ner of the Dutch (which deceived even his master
s), after Desportes and Oudry, though in his early youth
ainted the sign-board for a surgeon, a friend of his
r. *Le Singe qui Peint* and *Le Singe Antiquaire* were
ted about 1726 and *La Dame cachetant une Lettre* about
1730. With the *Jeune Homme aux Bouteilles de Savon*, Chardin
es his definitive entry as a painter of domestic genre.
ne re-opening of the Salon in 1737, after its twelve years'
ruption, he is in complete possession of his powers in
domain. He exhibits his first *Blanchisseuse*, together
six other canvases. During the next four years he re-
s his successes there and elsewhere, showing pictures

that had matured for a long time in his studio. The year
1742 is important as having been marked by the severe ill-
ness of the artist and later on by his second marriage. In
the Salon of 1743, Chardin, becoming anxious for his future,
breaks fresh ground as a portrait painter. It was a move
that met with little encouragement, and definite condemna-
tion from his critics. About the middle of the century they
began to complain of his "affaiblissement" and of his idle-
ness. But in 1765 and 1767 the old vigour reasserts itself.
He returns to his *natures mortes*. It was the *Attribus des Arts et
des Sciences* and *Les Instruments de Musique* that renewed the
critics' admiration. About 1771 appeared his first pastels,
as the sight and smell of oil paint at this time would make
him ill. Eight years later, upon his death at the age of
eighty, he received the flattering homage of princes and
public alike, and a funeral panegyric.

It would appear that the advantages of academic training,
splendid surroundings, classical example and expensive
models, are as nothing, weighed in the balance against the
commonplace which the artist finds at his own doors and
exercises his genius upon with sincerity and assiduity.
Chardin's training had to depend on the barest simplicities.
Yet how eagerly his smallest canvases are sought and cher-
ished to-day in comparison with the vast academic *machines*
of a Le Moyne or a Lebrun. By the precepts of Diderot,
who would have him essay magniloquent themes, Chardin,
feeling himself powerless to profit by them, fortunately re-
mained utterly unmoved.—H.G.F.

ART PRICES CURRENT

(New Series, vol. XII. Art Trade Press, Ltd. Complete
in 1 vol., 3 guineas net.)

ON perusing the pages of the latest volume of this in-
valuable work, one cannot help noticing the encourag-
ing upward trend of the prices realized at the sales in the
auction room for the season 1932-33. The care and
accuracy with which these are compiled make the book
indispensable both to the collector and to the dealer. No
effort has been spared to render it comprehensive, and the
field it covers seems to extend year by year; moreover, in
its closely filled pages there does not appear to be a super-
fluous word. The more important works of art are fully
described, and the lists should prove helpful for purposes
of ascertaining whether any particular work which has
recently been acquired is the identical one that was sold in
a previous certain sale. All the important auctions which
have taken place in England and Scotland are recorded, as
well as those at the American Art Association—Anderson
Galleries, New York; Chicago Art Auctions, Chicago;
Samuel T. Frecman & Co., Philadelphia, and important
galleries on the Continent. The volume is so carefully
indexed that the price realized for any particular print,
picture or miniature can be readily found.—C.A.S.

THE CATALAN WORLD MAP OF THE
R. BIBLIOTECA ESTENSE AT MODENA.

With Memoir by George H. Kimble.

(London: The Royal Geographical Society, 1934.
2 guineas net.)

"CAREFUL sifting of evidence," writes Mr. George Kimble, "constitutes one of the chief merits of the Catalan school of cartography, in an age when intellectual honesty was a rare virtue." In matters unknown or purely speculative, the Catalan draughtsmen of medieval times showed a praiseworthy restraint and were usually based on the reasonable grounds of a part truth. The medieval cartographer was perplexed between two schools—the classical school, more or less legendary, and the contemporary school of practical exploration and discovery.

The Catalan World Map of the Biblioteca Estense at Modena is certainly one of the highest importance in the geographical sense as well as one of the most beautiful to look upon. It is drawn in colours upon a single sheet of parchment, and is in a remarkable state of preservation, having but a single blemish of any size (south of Cape Verde) and from it—together with the Catalan map of 1375 in the Bibliothèque Nationale at Paris and that of 1440, in the R. Biblioteca Nazionale at Florence, we are enabled to visualise the state of contemporary knowledge of the then known world.

Because the Este Catalan map is circular on plan, it by no means warrants the assertion of Kretschmer, in his monograph *Die Italienischen Portulan des Mittelalters*, "that belief in the sphericity of the earth is implicit in the map." This Mr. Kimble warns us "seems to be a gratuitous compliment to the author."

Arab influences are strongly in evidence, as would be expected, though there are also traces of Classical and Christian teaching. The latter is exemplified in the presence of the Terrestrial Paradise with its four radiating rivers, and Prester John may be seen in his tent, holding sway in Abyssinia. In the Este map the Mediterranean districts and the better known contours are all approximately correct, but to the south is a crescent-shaped land-mass, the *terra Australis incognita*, intended to form part of the African continent, and in it the draughtsman has placed the legend "Africa begins at the Nile in the Land of Egypt and ends at Gutrola towards the West. It comprises all the lands of Barbary and of the South." Eastward are India and Ceylon, clearly recognisable—though what purports to represent the Malay Peninsula is detached from the mainland—and after this the geography becomes decidedly hazy.

Mr. Kimble's very interesting speculations as to the origins and date, after weighing the opinions of various scholars, leave us in a somewhat tantalizing position. There is the possibility that the map was begun in the fourteenth century and that it was completed about 1450 by the addition of the West African portion by a later draughtsman, yet no fewer than three paleographers whom the author consulted were unanimous that the writing and drawing is everywhere of the same period and by the same hand. But if the map is all of the same date, a fourteenth-century origin is ruled out, on the count of the author's knowledge of the West African coast—a knowledge that is not evident in later maps of the Catalan school.

For the present the whole question remains a mystery.

The reproduction in colours issued by the Royal Geographical Society by permission of the Royal Italian Government is superbly done. The engraved surface (on four sheets) measures 45 inches in diameter. Apart from its interest and value, it forms a beautiful decoration. We give a reduced illustration in black and white.—H.G.

LES TEXTILES ANCIENS DU PEROU
ET LEURS TECHNIQUES

By Raoul d'Harcourt

(Paris: Editions d'Art et d'Histoire, 1934. 180 francs.)

THE author of this book tells the reader that the conquest of the regions whence the textiles came took place from two to three centuries before the arrival of the Spaniards, and that they belong to an indigenous tradition still earlier, which would need several centuries for development. He points out further that pre-Inca chronology can only be relative, in the present state of knowledge. The stuffs belong, so far as we know, to a time before there had been any contact with the Old World, and their perusal becomes an adventure like a visit to another planet. The problem is that of the development of the human race in two groups, utterly uninfluenced by each other, with no link except that of a common humanity. Perhaps the most striking fact is that these Peruvian peoples attained what was obviously a high degree of civilization without discovering the art of writing. There is no trace of inscriptions in these stuffs, and we are assured by archaeologists that writing was unknown to the races who made them. Textiles somewhat of the nature of tassel fringes are supposed to have been used for calculation, or even, it is conjectured, for the purpose of historical records.

One of the most interesting of all the textiles Mr. d'Harcourt reproduces is a cotton panel with a sort of chequer pattern of squares, numbering eight in each of seven rows, making fifty-six in all. The squares have a sort of linear geometrical filling, the eight in each horizontal row alike, but with seven variations vertically. The round discs, worked in wools of different colours, are distributed apparently at random among the interlineation of the squares, varying in number, arrangement and colour in each. We are assured that the panel is indubitably a calendar, but as nothing further is said, presumably it is up to its own secret, and we are left to conjecture whether the year is shown to have been solar or lunar, and whether the fifty-six is the number of "weeks" into which it was divided.

The book, as its title shows, is a technical one. The author gives an admirable analysis, accompanied by a diagram, of every method employed. He states that he tried them all himself, arriving at the same results, though not necessarily in every case by the same means as the ancient Peruvians. The materials used are cotton, the wool of the llama, guanaco, alpaca, and vicuña, and vegetable fibre from the agave. Human hair is occasionally used for head-coverings, though wigs of llama have been found. Macaw-feathers, shells and pieces of mother-of-pearl are attached for decoration. Where gold and silver are used, they are in the form of plaques rather than threads. Dyed and painted stuffs are numerous.



THE CATALAN WORLD MAP OF THE R. BIBLIOTECA ESTENSE AT MODENA.
REPRODUCED IN COLOUR. FROM THE ORIGINAL. BY THE ROYAL GEO-
GRAPHICAL SOCIETY, BY PERMISSION OF THE ROYAL ITALIAN GOVERNMENT

principle of the "resist" or reserve was known, and there are evidences of the use of the "tie and dye" process. There appears to have been no printing from wood-blocks. Among implements discovered are thorns and copper needles. The subjects represented cover a wide range, though their symbolical or mythological import is lost for the most part. Among the animals shown are those of the llama group, the jaguar and the puma. Birds include the pelican, the duck, parrot, owl, humming-bird and sea-birds. Of the vegetable world the cactus, yucca, sweet-potato, the rice and cotton-plant appear to be identifiable. The dusky figures with the attributes of humanity seldom show more than a caricatured resemblance to nature.

They are often monstrous, with exaggerated or distorted features, and infrequently they combine with the lower orders of nature, exhibiting in conjunction with the attributes of animal, bird, or even of vegetable growth. At times they appear more as a pattern than anything else. There is a grim touch when trophies are carried. One remarkable piece, a mat or mantle, found in a chief's grave, has a border consisting of a veritable nightmare of figures, many bearing monstrous false moustaches. Most of them carry sceptres, maces, spears, knives or symbolical objects. When we encounter an example showing the sun and moon, the one (naturally enough) in crescent form, and the orb of the sun endowed with human features, we are inclined to wonder whether a piece dating from pre-conquest times may not by inadvertence have found a place. But the independent origin of even that touch of pleasantry (or anthropomorphism?) is possible.—A.F.K.

THE CATHEDRALS OF ENGLAND

Harry Batsford and Charles Fry.
 With a Foreword by Hugh Walpole.

Illustrated with drawings by Brian Cook, and from photographs.

London: B. T. Batsford, Ltd., 7/6

[HIS successor to Mr. Francis Bond's *English Cathedrals Illustrated* (now out of print) bears a family resemblance to its parent, but, as befits a product of this age, it is more polished and more presentable. In the ingenious effort of the designer the dust cover reveals a cerulean sky above a cerulean blue cathedral, against which nestle magenta hues: thus the moderns. The Cathedrals

of England are described in a scholarly manner, illuminated by a clear and concise style. The book claims to be primarily a "pictorial review," and this claim is amply justified; the photographs throughout are consistently good. But their superiority over those used to illustrate Mr. Bond's book lies more in the tremendous advance that has been made in methods of reproduction than in any great improvement in architectural photography. The drawings by Mr. Brian Cook, in generous profusion, are a charming addition.

If there is any fault to be found, it is only in the print, which is somewhat too small, and too close-set: it would be impossible to read within the precincts of a dim-lit Cathedral.

But, presumably, this book is not intended for a tourist who gropes his way around, tabloid guide-book in hand, nor yet for the frenzied globe-trotter, who plays an expensive kind of tip-and-run with the beauty spots of this world. It is written for the intelligent traveller, and the unhurried minority, who, listening to the chime of church bells, hear in them an echo from a remote and devout past, and would know something of the inspiration, and the patient toil, which placed these Cathedrals in our midst.—L.P.

FÉLIX-STANISLAS JASIŃSKI,
 GRAVEUR: SA VIE ET SON
 ŒUVRE PAR LÉOPOLD
 WELLISZ. AVEC UNE ÉTUDE
 SUR LES PROCÉDÉS TECHNIQUES
 DE F. JASIŃSKI PAR
 THADÉE CIEŚLEWSKI FILS

(Paris: Les Éditions G. Van Oest)

DURING the last quarter of the nineteenth century, a large number of Continental etchers found remunerative employment in making translations from works by old masters and popular modern pictures for English publishers. Jasiński was among the latest of them to enter this sphere, which had then become greatly circumscribed owing to the competition of process reproduction. A fine draughtsman and possessed of infinite patience, Jasiński developed a style of his own in which, by using needle and burin with a delicacy and minuteness hardly ever rivalled in large works, he achieved a luminosity, gradation and richness of tone which offered a complete contrast to the somewhat muddy opaqueness of photogravure. In his way Jasiński was unique, and he well deserves the tribute paid to his memory in the important quarto issued by Messrs. G. Van Oest. M. Léopold



CARVED EFFIGY OF A BISHOP: FROM PRINCE ARTHUR'S CHANTRY, WORCESTER: FROM THE CATHEDRALS OF ENGLAND

Wellisz gives an interesting and eloquent account of the life and work of the great etcher, which is supplemented by an essay on his technical methods by M. Thadée Gieślewski junior and an exhaustive Catalogue Raisonné of his works in all methods, the whole being illustrated by a number of excellent plates. If any fault is to be found with the Catalogue, it must be on the score of superabundant detail, for not only are the finished states of every plate described, but also all the trial proofs struck off by the etcher to see how his work was progressing. These unfinished trials, though interesting to the student as showing the stages by which the plates are brought to completion, hardly come within the same category as the proofs from the finished plates, so it would have been well if greater discrimination had been made between them. It is somewhat disconcerting for the fortunate owner of a brilliant *remarque* proof, from one of Jasiński's larger plates, to find it described as a 12th or 13th state.

Born in Zabkowo in Poland, in 1862, Félix-Stanislas Jasiński did not turn his serious attention to art until 1880, when he was living with his father at Brussels. Here he studied under the well-known professor, Michael Van Alphen, acquiring from him his love for precision and scrupulous fidelity to detail. In 1882 he moved to the larger art world of Paris and, under the influence of Léon Gaucherel, concentrated his attention on etching. He entered the studio of Paul Edmé Le Rat during the same year, but was not much affected by his style, speedily developing one of his own. Up to 1890 Jasiński worked almost wholly in pure etching, but after that year, largely mixed it with drypoint. "William Wareham, Archbishop of Canterbury" after Holbein, published in 1887, is one of the finest plates in his earlier manner, but the plate which did most to establish his reputation was the "Primavera" after Botticelli, published in 1892, a superb expression of his refined and decorative style. It attracted much attention in England and largely inspired Messrs. Arthur Tooth & Sons to commission him to etch "The Golden Stairs" after Sir Edward Burne-Jones, who became a friend and admirer of the etcher. Between then and his death, Jasiński executed half-a-dozen plates after this artist for the same firm. These and his plates after Botticelli are among Jasiński's most admired productions; he did some original drawings as well and designs for tapestries which were executed in needlework by his wife. His line work tried his eyes, he suffered from ill-health through his closeness of application, and was oppressed with fears that his work would cease to be wanted owing to the competition of photogravure. Despite this melancholy frame of mind, he continued to produce some of his best work until he died, in the midst of his labours, on August 8th, 1901.—C.R.G.

LE DESSIN DANS L'ŒUVRE DE VAN DYCK

By Maurice Delacre

(Hayez, Brussels)

IN this scholarly little volume Monsieur Maurice Delacre endeavours to rouse public opinion on the importance of Van Dyck's sketches as a means of establishing the authenticity, or otherwise, of a number of works in dispute. The author has marshalled his facts with the greatest care, and

these, coupled with the many illustrations contained in the book, make out a very good case for his theories. While he is quite in agreement with the fact that the opinions of authorities on the subject, documents, signatures, pedigree, stretchers, etc., all have their respective values, he suggests that conflicting evidences which frequently arise could very often be brought to a decisive conclusion by a careful study of the technique of the master's own sketches. This is a treatise which should be carefully studied by all who are interested in the special niches in Flemish art occupied by Van Dyck and Rubens. As is the case so often with French books, the price is not mentioned.—M.L.

ENGLISH DRESS FROM VICTORIA TO GEORGE V.

By Dion Clayton Calthrop

With Illustrations and Outline by the Author

(London: Chapman & Hall, 1934. 3vo, xv + 172 pp., cloth, 15/- net.)

THERE is something of a spate of so-called "costume books" devoted to the Victorian and Edwardian eras. I am glad Mr. Calthrop uses the word "dress"; for at least, so far as mere man goes, "costume" for him went by the board with the French Revolution. It is rather hard to accurately place this book. In the far-away, dead days of King Edward VII., Mr. Wooliscroft Rhoad published *Chats on Costume*: the present work might perhaps best be described as a prolonged *Chat*. Mr. Calthrop realizes that the man in the street retains but the haziest recollection of even the immediate past, but not (apparently) that his own rather crowded, voluble method of approach is scarcely likely to leave any durable impression. One can hardly call the work a history; on the other hand, it is too discursive for a philosophy of clothes. Least of all does it satisfy the requirements of a book of reference. There is no index nor even a summary of the periods treated of. Worst of all, pictorially it is, to say the least, somewhat inadequate. Eight rather sketchy colour-plates are supplemented more or less at random by a niggardly selection of thumb-nail sketches. I am not quite clear what purpose they are supposed to serve.—F.M.K.

A SHORT HISTORY OF PEWTER

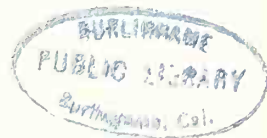
By Elsie Englefield

(The Priory Press, London. 3/6)

IN this small book, there is more information for the beginner than the brevity of the text might at first suggest. The writer, who is the daughter of William James Englefield, Master Pewterer, explains succinctly the composition of pewter; refers equally briefly to the earlier developments and regulations of the pewterers' craft and to the Trade Marks; and in a few short paragraphs describes the processes of making this ware. The illustrations, if few, are well selected with a view to assisting the reader. Admittedly, this small handbook could have no appeal to serious students; nor is it to be expected that the ambition expressed in the title could be achieved in so short a space as thirty-five small pages of text; but, none the less, there is much of value to beginners in those same pages.—E.G.

FROM GALLERY AND MART

By H. GRANVILLE FELL



WATER-COLOURS AT
THE PALSER GALLERY

DURING the summer months the Palser Gallery, 27 King Street, St. James's, S.W. 1, has been hung with a pleasing variety of English water-colours of the great variety; that is roughly from 1750 to 1850, supplemented about a dozen examples by living artists. It is almost a guarantee of excellence to a water-colour to be approved by the house of Palser, and the living painters showing in the present exhibition uphold the tradition of their elders richly. In point of age, Paul Sandby is the doyen of the exhibitors, represented in a single example, of rather large dimensions, one of his *Windsor* drawings depicting *the Great Park*. It would come from Alexander Cozens, with an exceedingly interesting sepia drawing demonstrating in its blemish-like tree very strongly the touch landscapists look hold upon the imaginations of our early painters. Of small Turners, very early drawings, *Near the Mouth of the Avon*, is one of the first studies of the



NEAR BIRMINGHAM : WATER-COLOUR BY DAVID COX : AT THE PALSER GALLERY

picturesque scenery about Bristol. One may compare this with the drawings in the Bristol and Malmesbury sketchbook in the Turner Bequest. No fewer than seven examples by David Cox are hung, one or two of his Welsh scenes, a typical *Breezy Day*, signed, and the *Near Birmingham*, a picture of an old farmhouse with cattle returning, seen in a limpid, warm light of a summer evening. A *Stormy* scene, with a gleaming sandcliff, is the more impressive of the two Peter de Wints, yet the smaller subject, *Landscape with Castle*, is equally characteristic. Copley Fielding, who ranked so high in Ruskin's estimation, is still highly valued. Of his prolific output there are six excellent examples. Here, in short, we may trace the British School fully comprehensively, from the early tinted drawings by Howard Dayes, through such masters as Girtin, Francia, Riley, Ibbetson, Linnell, Muller, Holland, Prout, Cattermole, Stanfield, Rowlandson, Wimperis and Collier to Sir

D. Y. Cameron, Sir Charles Holmes, Nevinson, D. Murray Smith, Cecil Jameson and Purves Flint of our own day.

SPORTING PRINTS IN COLOUR AT THE ACKERMANN GALLERIES

SEVERAL sets of sporting prints in colour have been recently unearthed by Messrs. Arthur Ackermann & Son. Having been carefully preserved in a portfolio, and now for the first time brought to light and framed, we get an excellent idea of the quality of these prints in their pristine glory. The three small fishing subjects, *Salmon, Fishing in a Punt* and *Pike Fishing*, in coloured aquatint, engraved by J. Clark after Henry Alken senior, have never been seen in finer condition by the present generation. The four large *Leicestershires* after John Dean Paul are in equally perfect preservation. These plates are full of the *joie de vivre* of the old hunting days and should make a marked appeal to the sporting instincts of our young

people. The more things change the more they are the same—in several amusing features these prints reflect perfectly the high spirits of our own day. In *The First Ten Minutes—Shaking off the Cocktails*, we see the real "goers," charging stone wall and gates, frantically heading for the open. *A Struggle for the Start* is not less characteristic, and lastly, when horses and horsemen alike are blown, jaded and lost, with night coming on, we get *Symptoms of a Skurry in a Pewy Country*, a delightful title.

Three large plates by James Ward after Morland, the well-known *Selling Rabbits*, *The Citizen's Retreat* and *The Sportsman's Return*, in the same supreme states have been brought back to this country from an old German castle. But the rarest things in the gallery are undoubtedly the perfect set of Wheatley's *Cries of London*, complete and with full margins. Among Messrs. Ackermann's other recent acquisitions are four coaching scenes by W. J. Shayer (1862),

familiar through the engravings by Harris, and several interesting old naval and shipping scenes by various hands.

ASHMOLEAN MUSEUM

FOR a space of some months, twenty-eight pictures by old masters from the collection of Mr. A. Thomas Loyd, O.B.E., J.P., Lockinge House, Wantage, are being shown at the Ashmolean Museum, Oxford. The exhibition is open to the public daily on weekdays and on Sunday afternoons during the University term. Mr. Loyd's collection, which is reputed one of the finest in the country, embraces all the principal schools of painting from the fifteenth to the nineteenth century. Among the most celebrated of its individual items are a pair of cassone panels by Francesco Pesellino, Madonnas by Botticelli and Cima da Conegliano, Claude Lorrain's *Enchanted Castle*, and Turner's *Walton Bridges and High Street, Oxford*. There is also a *Triumph of Chastity* (cassone front) by Francesco di Giorgio, a fifteenth-century painter of Siena and the subject of a recent study by Mr. Selwyn Brinton, reviewed in THE CONNOISSEUR in July. The exhibition affords an opportunity of seeing a valuable private collection which is not otherwise accessible.

A HOGARTH FOR BIRMINGHAM

IN this year of its Jubilee, the Birmingham Art Gallery has become possessed of a famous work of Hogarth. *The Distressed Poet*. For this gift the city is indebted to the generosity of Sir Charles Hyde, Bart., who secured this most characteristically English work of art at the moment it was about to leave for a foreign museum. The picture, which was recently in the collection of the Duke of Westminster, is universally known through the artist's own engravings, good impressions of which have been presented with it and will be exhibited at the same time. *The*

Distressed Poet was painted in 1735, the year in which Hogarth obtained through Parliament an Act, vesting in artists the copyright in their own designs. The engraving was published in the first state in the following year and again published in 1740. Under the first issue, Hogarth inscribed four lines from Pope's *Dunciad*, and from this it is deduced that the luckless poet was intended to represent Lewis Theobald, satirized in the poem. Hogarth himself gave the picture to Mrs. Draper, midwife to Queen Caroline, and at her death it was sold to a solicitor, Mr. Ward. It was purchased from him by the first Earl Grosvenor and it has remained in the Grosvenor family till now.

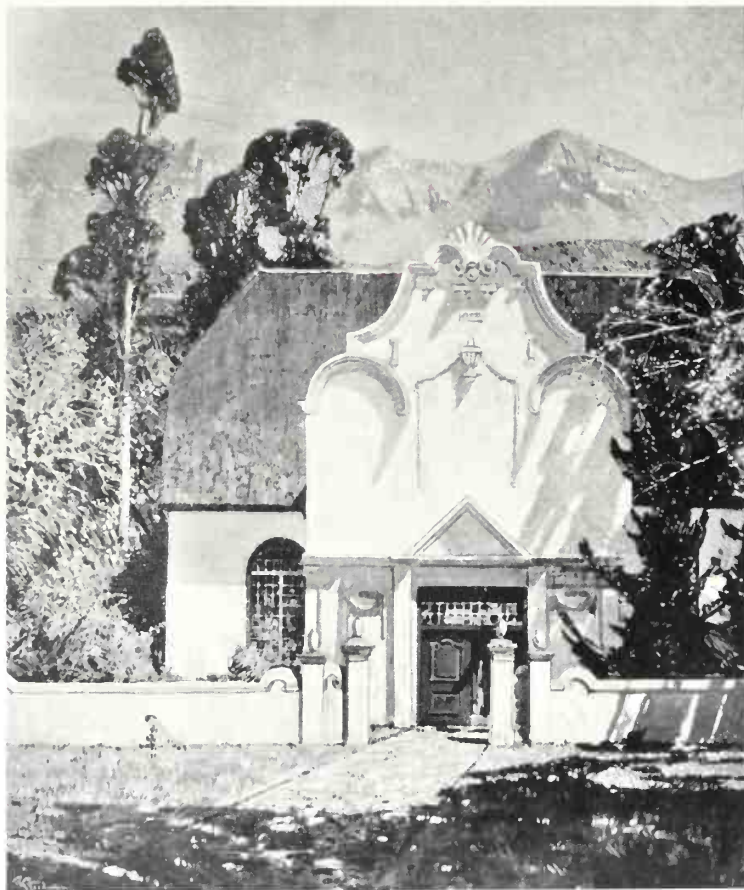
SOUTH AFRICA HOUSE, TRAFALGAR SQUARE

THE decorations in this newly-opened building are well worth a visit of inspection. All are by South African artists known to fame in this country. Mr. R. Gwelo Goodman, one of whose panels *Tulbagh Church*, we reproduce here, has put some of his finest work into his task, and times he is almost overpoweringly realistic. The luxuriant floral abundance of his country positively flames from the

walls. To the front of the High Commissioner's Office are pictures of famous navigators by another hand. And Mr. J. H. Ireneef shows himself a capable and understanding mural decorator in his happy conventions of South African landscape. Scenes in the life of the early settlers have been contributed by Mr. Jan Juta, and there is a fine tapestry map of the country designed by McDonald Gill and woven on the Derislooms at the Eton Abbey works.

J. WRIGHT OF DERBY

An exhibition of works of this artist will open at the Derby Art Gallery on September 1st, and will be alternate with in our Gallery notes in due course.

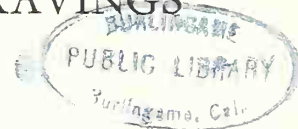


TULBACH CHURCH: BY R. GWELO GOODMAN: DECORATION IN SOUTH AFRICA HOUSE

IN THE AUCTION ROOMS

THE ARMOUR COLLECTION OF CANADIAN ENGRAVINGS

By H. J. MAYO



THE PHILLIPS TOBACCO AND SNUFF BOXES

ON July 4th, Sotheby's offered the collection of boxes belonging to the late Mr. Philip A. S. Phillips. There were some two hundred lots in the catalogue, comprising over four hundred tobacco and snuff boxes, a large number of which were by John Obrisset, who was working in England early in the eighteenth century, and made dies for pressing medallions in horn. An oblong oval tortoiseshell box, the lid mounted with silver portraits, jugate, of King Charles I. and Henrietta Maria, brought £13. Others by the same artist were: a Drake memorial box, the lid pressed with the arms, crest and motto of Sir Francis Drake, £13 10s.; a tortoiseshell horn box, pressed with a landscape, £7; a Drake memorial horn box, £8; a Drake box, £5 5s.; a Cock Fighting, a round oval horn box, £5s.; a horn oval box, £7 15s.; a Charles I. circular box, £8 10s.; a Queen Anne horn box, £5; Peter the Great, an oval horn snuff box, £6 10s.;

Peter the Great horn box by Samuel Lambelet, £9; King Charles I., an oval horn box, £9 10s.; a Charles box, £8; King George II., an oval horn box, £5; a Queen Anne box, £9; Cockfighting, an oval horn snuff box, £6; John Churchill, first Duke of Marlborough, a tortoiseshell box, £8; King Charles I., a circular box, £9; Sir Francis Drake, an oval box, with the Drake arms, by Isaac Att, £9 10s.; a James I. box, in tortoiseshell, £7; a George II. Coronation box, oval pressed horn lid, £7; King George IV., a large circular box, by Stobwasser, £6 15s.; a circular box, painted with Louis XIV. and Mademoiselle de Vallière, by Stobwasser, £6 15s.; King George IV., a circular box, painted with portrait of the King, after the painting by Sir Thomas Lawrence, P.R.A., £9; a George IV.

box painted with portrait of the King by Stobwasser, £12; The Village Politicians, a snuff box, by Samuel Raven, £8; A Poulterer's Shop, a painted circular papier-mâché snuff box, by Samuel Raven, £10; a circular snuff box, in papier mâché, by Samuel Raven, £10 10s.; Mr. Matthews, in *Stories*, a circular box, by Samuel Raven, signed, £10 10s.; The Valentine, a circular box, by Samuel Raven, £8 10s.; a painted circular box with double lid, by Samuel Raven, £7 10s.; Venus with Doves, a circular box, by Samuel Raven, £9 15s.; A Fish and Poultry Shop, a box by Samuel

Raven, £7 10s.; Fox Hunters Regaling after the Pleasures of the Chase, a large circular box, by Samuel Raven, £18; Mary, Queen of Scots, a circular snuff box, by Samuel Raven, with a half-length portrait of the Queen, £7 10s.; Sir John Falstaff, a circular box, by Samuel Raven, with a bust portrait of Quin the actor as Falstaff, £7 15s.; William Penn, 1644-1718, a circular papier-mâché box, with a portrait of William Penn on the lid, £14 10s.



A JACOBITE GLASS (LEFT) WHICH BROUGHT £45 AT CHRISTIE'S; THE FAMOUS HIC VIR HIC EST GOBLET (CENTRE), £135; AND A WILLIAMITE GOBLET, £50

CANADIAN ENGRAVINGS

CONSIDERABLE interest was attracted by the catalogue of coloured and mezzotint engravings which had been collected by the late Mr. Donald Armour, C.M.G., F.R.C.S. These comprised an unusually wide range of subjects relating to Canada, and that collectors are searching for early engravings of Canadian scenes was evident by the often spirited bidding at Sotheby's on July 3rd. We quote, below, the prices realized for some of the examples: Portrait of Admiral Sir Charles Saunders, by Charles Forrest, pencil and wash, £7; Indian Kings, by Faber Senior, the set of four, £16; Robert Adair, by J. Jones, after L. F. Abbott, £7 10s.; Sir Jeffrey (Lord) Amherst, by J. Watson,

after Sir J. Reynolds, £18; the same, £17; Admiral Samuel Barrington, by R. Earlom, after Sir J. Reynolds, £7 10s.; Joseph Brandt (Tayadaneega), by J. R. Smith, after G. Romney, £105; Captain Sir Philip Bowes Vere Broke, by C. Turner, after S. Lane, £55; Admiral Lord Cochrane, by H. Meyer, after J. Ramsay, £18; Admiral Lord Howe, Corbitt *delin. et fecit*, £15; General Robert Monckton, by J. Watson, after B. West, £48; George, Lord Townshend, by J. McArdell after T. Hudson, £15; George, Lord Townshend, by C. Turner, after Sir J. Reynolds, £22; General James Wolfe, by R. Houston, after J. S. C. Schaak, £8; A view of the Lake and Fort Erie from Buffalo Creek, by J. Bluck, after E. Walsh, aquatint in colours, £23; Fort Garry, by Dickinson and Co., after Henry L. Warre, lithograph in colours, £10; Halifax from McNab's Island, by Hullmandel and Walton, after W. Lyttleton, lithograph in colours, £21; views of Halifax, a set of six, after R. Short Serres *pinx.*, £30; Halifax, by C. Parsons, after J. W. Hill, lithograph in colours, £26; five views of Hudson's Bay, all by W. Day, £52; a view of Louisburg in North America, by P. Canot, after Captain Ince, £17; an east view of Montreal by P. Canot, after Thomas Paten, £15; *Place d'Armes à Montréal*, by A. Borum, after C. Krieghoff, lithograph in colours, £16 10s.; the East View and the West View of Montreal, by S. Alken, after R. Dillon, aquatints, £24; the Falls of Niagara, by C. Hunt and J. Edge, after Lieut.-Colonel Cockburn, a set of six, £36; Quebec views, all after Lieut.-Colonel Cockburn, £145; Quebec: six views of places in the Gulf and River of St. Lawrence after Captain Hervey Smyth, £50; Quebec from the Bason, and a view of the Landing Place above the Town of Quebec, by P. C. Canot, after Captain H. Smyth and F. Swaine, coloured, £24; view of Quebec by T. Picken, after Captain B. Beaufoy, £13; view of the town of St. Andrew's, New Brunswick, by Day and Son, after Frederick Wells, £15; view of the Town and Harbour of St. Andrew's, by John Kelly, after W. M. Buck, £19; a view of the City and Harbour of St. John, New Brunswick, by C. Turner, and Ralph Stennett, £44; Canadian Sledge Club, St. John's, New Brunswick, drawn by H. Alken from a sketch by Captain Fraser, a pair, £54; set of four views of Toronto, Upper

Canada, by N. Currier, after T. Young, £42; Sleight Scene, Toronto Bay, by E. Walker, after J. T. Downman, £12; design for the memorial to General Wolfe, by Wilton, £12; an enamel miniature of the death of Wolfe, by H. Adam, after B. West, £17 10s.; lithographic views of military operations in Canada, from sketches of Lord Charles Beauclerk, £17 10s.

OLD ENGLISH DRINKING GLASSES

AT the sale, held at Christie's, of the collection formed by Mr. Grant R. Francis, F.S.A., the outstanding items were the Jacobite glasses, which were assembled by this collector "to establish his theory that all glasses bearing portraits of Prince Charles Edward were most of those bearing Latin mottos or inscriptions of their prototypes the medals issued for the propaganda for the restoration of the Stuart Dynasty." There were also a number of "Williamite" glasses as well as other rarities such as are seldom offered at public auction. The lot totalled £1,966 10s., of which sum the *Hic Vivit Hic Est* goblet accounted for £55; the *Redeat* goblet of the Oak Society, £70; a commemorative glass, engraved (later) with a full-faced portrait of Charles II, £42; another commemorative glass, £3; and a small wine



VIEW OF THE CITY AND HARBOUR OF ST. JOHN, NEW BRUNSWICK, IN COLOURS BY C. TURNER, AFTER RALPH STENNETH, WHICH SOLD AT SOTHEBY'S FOR £44

glass engraved with a portrait of Prince Charles Edward, £20. Other prices were: a goblet, £26; a Jacobite glass 6 ins. high, £52; a glass showing Venetian influence, having a quatrefoil knop, £9 10s.; a *Façon de Venise* glass, £6 10s.; a glass of Anglo-Venetian type, £8; a glass on a baluster stem with a large tear, £8 10s.; a glass with baluster stem, £6 15s.; a cordial glass with a double-knopped heavy baluster stem, a tear in each knop, £8 10s.; a glass bowl having a solid base with a tear, £11; a glass on a baluster stem with large tear, £8 10s.; a tall glass of dark material, having an acorn knopped baluster stem, £12; an etched champagne glass with a flanged ogee bowl, £5; a "tavern" glass, heavy cone knop stem with tear, £9; a glass on a cable air twist stem, £7 10s.; a wineglass on a stem with a white ribbon opaque twist, £8 10s.; a wineglass lipped bowl on a stem with an opaque white blue and rubbed



THE QUITBAYA REPRESENTATION OF NATIVITY: A GOLD PLAQUE 5 INS. BY 3 INS., WHICH BROUGHT £300 AT SOTHEBY'S

SILVER

DURING the past month, there have been a number of sales of silver, and, again, the quality of the pieces shows clearly that, with the increase in demand and the consequent rise in values, many who were previously refraining from offering their silver are now placing it on the market. One sale, at Christie's, on July 11th, included numerous Irish eighteenth-century pieces, for which there was keen competition, as the following bids prove: a pair plain mugs, by *Erasmus Cope, Dublin*, 1732 (18 oz. 7 dwt.),

70s.: a pair of candlesticks, by *Erasmus Cope, Dublin*, circa 1731 (25 oz. 16 dwt.), 21s.; four plain cup-shaped salt-cellars, by *William Williamson, Dublin*, circa 1731 (12 oz. 8 dwt.), 74s.; two small tazze, on trumpet-shaped feet, one by *Erasmus Cope, Dublin*, 1731, the other by *William Williamson, Dublin*, circa 1731 (9 oz. 7 dwt.), 68s.; a pair of candlesticks, by *Joseph Walker, Dublin*, 1723—with nozzles added at a later date (23 oz. 8 dwt.), 30s.: a pair of candlesticks, by *Mathew*



AN IRISH PUNCH-BOWL, ENGRAVED WITH THE ARMS OF MONSELL: 11 INS. DIAM., DUBLIN 1717, WHICH REALIZED £435 17s. 2d. (152s. PER OZ.) AT CHRISTIE'S

Walker, Dublin, circa 1725—with nozzles added at a later date (26 oz. 11 dwt.), 25s.; a plain punch-bowl, *Dublin, 1717* (57 oz. 17 dwt.), 152s.; a small plain bowl, by *William Archdall, Dublin, 1727* (6 oz. 1 dwt.), 220s.; a plain octagonal bowl and cover, *Dublin, 1715, m.m. W.P.* (10 oz. 1 dwt.), 265s.; a pair of plain two-handled cups, *Dublin, 1715, m.m. W.P.* (24 oz. 12 dwt.), 58s.; a pair of plain tazze, *Dublin, 1715, m.m. W.P.* (31 oz. 16 dwt.), 60s.; a taperstick on octagonal base, *Dublin, 1706* (4 oz.), 90s.; a two-handled cup, by *Joseph Walker, Dublin, 1704*—with domed gadrooned cover made to match at a later date (60 oz. 8 dwt.), 21s.; a plain circular bowl, by *Edward Workman, Dublin, 1717* (12 oz. 7 dwt.), 160s.; a plain bowl, also by *Edward Workman, 1725* (11 oz. 4 dwt.), 90s.

Other prices at the same sale were: a pair of small candlesticks, each on octagonal base, 1693, *m.m. an anchor between E.S. crowned* (15 oz. 5 dwt.), 65s. 7d.; a plain circular cupping bowl, 1690, *m.m. a goose in a dotted circle* (6 oz. 9 dwt.), 160s.; a plain hot-water jug, 1767 (20 oz. 10 dwt.), 16s. 6d.; four cylindrical finger bowls engraved royal crest and garter motto, 1837 (52 oz. 16 dwt.), 17s. 6d. The pieces listed in the remainder of this paragraph are all by *Hester Bate-man*: a cream-jug, 1780 (4 oz. 10 dwt.), 20s.; an oval sweetmeat-basket, 1781, and a goblet, 1785 (10 oz. 5 dwt.), 21s.; a plain cream-jug and another repoussé and chased, 1785 (5 oz. 4 dwt.), 24s.; a plain mug, 1786 (9 oz. 15 dwt.), 13s.; an oval tea-pot and stand, 1783 and 1787 (15 oz. 5 dwt.), 16s. 6d.; a vase-shaped hot-water jug, 1779 (22 oz. 14 dwt.), 14s. 6d.; a plain cream-jug, 1776, and another repoussé and chased, 1777 (5 oz. 10 dwt.), 24s.

A butter-dish, cover and stand, by *Emes and Barnard, 1812* (24 oz. 14 dwt.), 8s.; a boat-shaped sugar-basin, by *William Plummer, 1782* (8 oz.), 11s.; a plain mug, by *Thomas Whipham and William Williams, 1741* (11 oz. 10 dwt.), 16s.; an oval tray on four feet, by *Thomas Daniel, 1790* (47 oz. 17 dwt.), 10s.; a mug of bulbous form, 1684, *m.m. S.D., probably by Samuel Dell* (3 oz. 19 dwt.), 150s.; a taperstick on square base, by *Paul Lamerie, 1726* (5 oz. 14 dwt.), 145s.; a stirrup cup, by *John Chartier, 1713* (2 oz. 10 dwt.), 230s.; a beaker, 1658, *m.m. I.G., a mullet below* (5 oz. 16 dwt.), 180s.

Other prices realized at this sale were: an oval salver, *Dublin, 1792* (43 oz. 3 dwt.), 11s.; an oval tea-caddy, by *Charles Wright, 1782* (16 oz. 9 dwt.), 22s.; a circular cream-pail, by *William Vincent, 1772* (2 oz. 2 dwt.), 40s.; a cream-jug in the form of a cow, by *John Schuppe, 1763* (4 oz. 11 dwt.), 100s.; four circular sweetmeat-dishes, by *Robert Calderwood, Dublin, circa 1760* (24 oz. 1 dwt.), 15s. 6d.; a plain pear-shaped cream-ewer, *circa 1760* (3 oz. 15 dwt.), 44s.; a cylindrical coffee-pot, chased, by *Benjamin Godfrey, 1737* (24 oz. 10 dwt.), 13s. 6d.; three plain octagonal casters, pear shaped, by *Gabriel Sleath, 1719* (22 oz. 11 dwt.), 60s.; a plain cupping bowl, possibly by *Joseph Newkirk, New York City, circa 1716* (7 oz. 5 dwt.), 135s.; a plain tankard and cover, by *Nathaniel Locke, 1714* (22 oz. 10 dwt.), 18s.; a two-handled cup, by *Edward Workman, Dublin, 1714* (28 oz. 7 dwt.), 15s.; a plain tankard and cover, by *William Gamble, 1710* (26 oz. 6 dwt.), 28s.; a plain pear-shaped caster, by *Charles Adam, 1705* (5 oz. 13 dwt.), 50s.; a two-handled cup, by *Thomas Bolton, Dublin, 1704* (57 oz. 9 dwt.), 42s.; a silver-gilt circular porringer stand, repoussé and chased, *circa 1680* (19 oz. 3 dwt.), 30s.; a fruit-dish on low trumpet-shaped foot, centre stamped with a band of rosettes and

pomegranates, 1629, *m.m. R.W.* (13 oz. 9 dwt.), 215s.; a tiger-ware jug, 1571, *m.m. I.F., for John Freeman, £125* (at); a monteith bowl, detachable rim, by *Robert Timbr* 1705 (92 oz. 7 dwt.), 50s.; four oval sauce-tureens and covers, by *Robert Salmon, 1792* (96 oz., 15 dwt.), 15s.; a plain oval tea-pot, by *Andrew Fogelberg and Stephen Gilb*, 1783 (12 oz. 5 dwt.), 12s. 6d.; four oblong entrée-dish by *Thomas Jones, Dublin, 1782* (128 oz. 9 dwt.), 8s.; four oval entrée dishes and covers, by *John Lloyd, Dublin, 1711* (124 oz. 12 dwt.), 12s.; a pair of oval soup-tureens and covers, by *John Lloyd, Dublin, 1782* (160 oz. 7 dwt.), 9s.; a dish-ring pierced with rococo scrolls, birds, etc., probably by *William Walsh, Dublin, circa 1780* (17 oz. 11 dwt.), 16s.; a plain saucepan and cover, by *John Lloyd, Dublin, circa 1770* (11 oz.), 15s.; an epergne with pierced boat-shaped basket and eight branches supporting five pierced baskets and four circular dishes, *Dublin, circa 1717, m.m. E.B.* (85 oz. 11 dwt.), 6s.; a pair of circular waiters, *Dublin, circa 1750* (21 oz. 15 dwt.), 10s. 6d.; a two-handled circular strainer, by *Robert Calderwood, Dublin, circa 1715* (4 oz. 15 dwt.), 19s.; a pair of candlesticks, baluster stem, by *John Hamilton, Dublin, circa 1735* (48 oz. 15 dwt.), 11s.

At Sotheby's, during the month, a pair of small salvers, by *Robert Abercrombie, 1736* (16 oz. 2 dwt.), brought 22s. 1d.; a set of four sauceboats, by *Thomas Gilpin, 1749* (70 oz. 11 dwt.), 16s. 6d.; a pair of small plain sauceboats, 1763 (13 oz. 4 dwt.), 17s.; a pair of sauceboats, 1774 (21 oz. 5 dwt.), 15s. 6d.; a pair of sauceboats, 1739 (20 oz. 4 dwt.), 18s.; a caster of baluster form, 1730 (8 oz. 1 dwt.), 21s.; a set of four decanter stands, 1808, £27 (all at); a set of eight candlesticks with baluster columns, by *Ebenezer Coker, 1764*, 17s. 7d. (all at); a pair of silver-gilt candlesticks, columns fluted, *m.m. D.B., with a mullet above and an inverted crest below, 1693, £54* (all at); a service of thirty dishes, various makers, 1763-1793 (958 oz.), 9s. 6d.; a cup and cover, by *Paul Lamerie, 1731* (55 oz. 13 dwt.), 71s.; a cream-jug, 1700 (2 oz. 7 dwt.), 120s.; a caster, plain cylindrical, by *Samuel Newton, 1733* (2 oz. 5 dwt.), 140s.; an inkstand, by *Robert Taylor, 1752* and 1754 (30 oz. 6 dwt.), 27s.; a cake-basket of oval form, by *Gabriel Sleath and Francis Crump* (28 oz.), 24s.; a porringer embossed, rope pattern and leaf design, by *William Gamble, 1701* (7 oz. 1 dwt.), 48s.; a small mug, engraved chinoiserie, apparently 1684 (3 oz. 15 dwt.), 14s.; a porringer, punched flower designs *m.m. G.S. with a crest between*, apparently 1663 (3 oz. 19 dwt.), 145s.; a porringer embossed with the lion and unicorn and flowers, *m.m. I.R. between pellets, 1687* (11 oz.), 70s.; two small casters of plain baluster form, 1759 and 1760 (5 oz. 19 dwt.), 30s.; a pear-shaped caster of plain baluster form, 1723 (3 oz. 13 dwt.), 35s.; twelve three-pronged forks (6 table and 6 dessert), eighteenth century (16 oz. 12 dwt.), 22s.; a porringer the lower part spirally fluted, by *Timothy Ley, 1716* (7 oz. 2 dwt.), 34s.; a plain tankard, 1782 (25 oz. 17 dwt.), 8s. 6d.; a sauceboat with fluted body, *Dublin, circa 1735* (6 oz. 13 dwt.), 21s.; a sweetmeat-basket, 1790 (7 oz. 12 dwt.), 22s.; a pair of salvers, *Dublin, 1752* (21 oz. 13 dwt.), 13s.

MUSICAL INSTRUMENTS

THE Sotheby sale of July 6th included a few interesting early musical instruments: a violoncello, ascribed to *Gasparo da Salo, of Brescia*, realizing £200; an English cele-

th-century spinet, possibly by Culliford, £36; an English psichord, by Jacobus and Abraham Kirkman, 1789, £96; an English harpsichord, by Jacobus Kirkman, London, 1762, £58; a double-manual harpsichord, by J. Kirkman, circa 1700, £41; and at Puttick and Simpson's a violin by Joseph Verdi, Ascoli, brought £50; a violoncello, by William Forster, London, 1801, bearing label, also signed above tail-pin William Forster, Junr., No. 19, 1801, £41; a violin by Nicolas Strati, Cremona, 1659, £62; a violin, labelled and ascribed to Giovanni Paolo Maggini, Brescia, 1637, £40. Other musical instruments sold at Puttick's recently were a violoncello by Thomas Dodd, £60; a violin by George Panormo, £2; a violin by Joseph Ghilano, Naples, 1793, £5; a viola, by Dalaghi, Mantua, 1828, £50; a violin, labelled and ascribed Petrus Guarnerius, £95; and a violoncello, by Nicolas Amati, Cremona, 1667, £200.

FURNITURE, PORCELAIN AND OBJECTS OF ART

IN this section, there has been marked activity, and any important lots have been well supported. At Christie's, on July 12th, a pair of blue and white vases and covers, painted in underglaze blue, K'ang Hsi, fetched £1 10s.; a pair of vases, painted in underglaze blue, K'ang Hsi, £52 10s.; a box and cover, enamelled on the biscuit with various plants, K'ang Hsi, £25 4s.; a liban cup, with lizard handles, K'ang Hsi, £24; a pair of vases,

enamelled in famille rose, scroll foliage and flowers on a black ground, Ch'ien-Lung, £22 1s.; a Sèvres tea-pot and cover, painted bouquets of flowers, the painting by Cornaille, £2 8s.; an Urbino tazza, dated at the back 1541, inscribed and signed by Francesco Xanto, £23 2s.; a Turkish plate, painted with tulips, sixteenth century, £15 15s.; a spano-Moresque dish, decorated in copper lustre, sixteenth century, £25 4s.; a Höchst figure of a girl, £22 1s.; a Höchst group of a man, with boy and girl, £35 14s.; a set of six Höchst figures of child musicians, £46 4s.; a pair of porcelain figures of pug dogs, £36 15s.; a pair of glass candelabra, with scroll branches for two lights, 22 ins. high,

£19 19s.; a pair of glass candelabra, with scroll branches for two lights, 23 ins. high, £31 10s.; a Chippendale armchair, on cabriole legs, £77 14s.; a pair of Chippendale chairs, cabriole legs, £44 2s.

At a sale of South American, Egyptian, Greek, Roman and Byzantine antiquities, held at Sotheby's on July 18th, a marble head of Aphrodite, restored, 12½ ins. high, brought £20; a marble statuette of Aphrodite, 22 ins. high, parts missing, work of the second century A.D., based on a Hellenistic original, £95; a figure of Heracles, the legs and right arm missing, probably third century, £19; a large

Byzantinedish 14/15th century, badly restored with pieces of other dishes, £30; a Byzantine gold ring, with a circular enamelled figure of a bird, in white on a green ground, 12/13th century, £30; a pair of bracelets, bronze with heavy gold covering, Greek, fourth century B.C., £44; a cylinder seal, gold with a hæmatite core, Syro-Hittite, probably sixteenth century B.C., £30; a pair of gold earrings, Greek 4th/3rd century B.C., £20; a Kentish jewelled composite brooch (the *Second Sarre Brooch*), in gold, about the sixth century A.D., £260; an idol of Quimbaya origin, in solid gold, found in the vicinity of Cartago, £72; the Quimbaya representation of Nativity, a gold plaque, 5 ins. high and 3 ins. wide, £300; a Chimbu beaker, in gold, from the coastal region near Huarmey, £135; a gold beaker said to have come from near Huancayo, but



JAMES SAYER FISHING: BY JOHN ZOFFANY; REALIZED £1,020 AT SOTHEBY'S

probably from Tiahuanaco, £75; a large Benin tusk, carved in high relief, with figures of the King of Benin, £75; a large elephant's tusk horn, carved with two crocodiles, geometric star ornament and a mouthpiece in the middle, Calabar river, Southern Nigeria, £32; this tusk was taken, in 1907, from a Ju-Ju house near Jamestown at the mouth of the Calabar river, where a woman had recently been sacrificed to propitiate the crocodile which was the Ju-Ju of the Crocodile Society, a large and important group analogous to the Leopard Society in Sierra Leone.

Prices realized at other auction sales, which took place at the conclusion of the past season, will be recorded in "The Connoisseur" for October.

THE ARTHUR HIND STAMP SALE

By W. H. GOLDING

WITH the sale, on July 4th, at H. R. Harmer's Bond Street rooms, of the final part of the British Colonial Section of the Hind stamp collection (excepting a portion of the Mauritius), the total realized so



PAIR OF CANADA TWELVE PENCE
BLACK WHICH REALIZED £1.400

far in London amounts to £80,000. The remaining section, that of Foreign Countries, excluding the United States collection, which was sold in November last, in New York, is to be offered at a series of sales at Harmer's commencing in October and lasting till May or June next; and it is possible

that the results may equal and possibly exceed the total realized for the British Colonials, so rare and comprehensive are the examples in the collection.

The first sale of British Colonials was held on April 30th and May 1st (Great Britain, European Colonies and British North America) and realized £8,750. The first items in that catalogue to attract keen competition were an unused block of thirty-six of Great Britain *V.R.* Official one penny black which brought £525 ; and an unused pair of Canada twelve pence black, which fetched the high price of £1,400.* Newfoundland proved its popularity ; a perfect copy of the 1860 1/- orange-vermilion bringing £300, while, in the more modern issues, an unused block of four of the 1921 *Halifax* 35 cents with inverted surcharges drew a bid of £500. In Nova Scotia, £460 was paid for a pair of the 1/- cold violet used on envelope with a *6d.*, and £110 for an unused copy of the 1/- purple ; and £42 for another 15. purple pen-cancelled.

At the second sale, on May 7th, 8th and 9th (West Indian Possessions), a total of £12.40 was realized. The rarest piece was a pair of 2 cents black on rose, British Guiana 1850, used on complete centre, which brought £1.300. Other items of British Guiana also brought high prices : the 4 cents orange, 1850, bringing £3.30, and the 8 cents green, £2.90. Of the 1856 issue, a 4 cents black on blue fetched £6.25, and a copy of the 4 cents black on deep blue,

£540. Nevis proved also to be a popular market, many complete sheets of the 1861, 1866 and 1876 issues realizing well over "catalogue price." A complete sheet of 12 of the 1861 issue 1 — blue-green brought £160, and £170 was paid for a single copy of the 1 — yellow-green on laid paper; another high price was £135 for a sheet of 12 of the 6d. grey, 1876, lithographed. Turks Island provisionals also attracted marked competition, their popularity no doubt being fostered by



TWO POST OFFICE MAURITIUS: PENY
BROUGHT 12,500, TWO PENCE. 410

the interest His Majesty has always taken in these stamps, an unused pair of the "2½" on 1/- slate-blue brings £170, and a sheet of 30 of the "4" on 1/- lilac, £24.

In the third sale, May 28th and 30th (British Possession in Asia), which totalled £6,250, the chief item was a half sheet of 12 India, 1854, 4 annas red and blue, for which £650 was paid; a pair of 4 annas, 1854, wider spacing, being bid to £165.

On June 11th, 12th, 13th and 14th, when the British possessions in Africa, including Mauritius, were offered, the total then reaching the large sum of £43,350. This, from a monetary point of view, was by far the most important of the sales. Rare and unique items abounded during the four days, notably the *Post Office* Mauritius of 1847. A copy of the 1d. unused, but damaged, went to £2,500*; the also damaged, £1,500*; and an unique entire, bearing both the 1d. and 2d., brought the day's record price of £5,000,* this last figure being the highest ever realized.



TWO POST OFFICE MAURITIUS, USED, ON COVER WHICH SOLD FOR £5,000

Great Britain for a single philatelic piece. The other outstanding denomination was £4,700 for a new unused block of four of the 1848 issue inscribed *Post Paid*, also unique. An unused 2d. of the same issue brought £1,200 after spirited bidding, and a similar stamp, but with the error *Four* instead of *Pence*, unused, £1,150. An unused 1d. of 1859 realized £1,400, and a used block of four, £550.

While the early Maritius have a peculiar s-

The Arthur Hind Stamp Sale

stamps are more widely known than the early issues of the Cape of Good Hope so familiarly called *Cape Triangular*, of which there were no less than 10 lots. Outstanding items were copies of the 1861 local *Woodblock* printing, a pair of the 1d., unused, realizing £210; a used block of four, £310; a superb unused copy of the 4d., £520; and a pair of the 1d. carmine shade, used but defective, £100.

Another triangular rarity was the 1d., 1853, variety water-mark Crown and Child, a mint pair bringing £310.* The best items in Natal were a strip of three of the 1d. embossed stamps, 1857-58, used on piece of letter, £280, and the *tête-bêche* pair, used on piece, £330. The Niger Coast provided several rarities in the modern issues. The 1/2d. in carmine on 2 1/2d., of 1893, at £235; 20/- in vermilion on 1/-, £377 10s.*; and the



PAIR OF ONE PENNY CAPE OF GOOD HOPE CROWN AND C.C., £310

pair brought £625.* New South Wales, December, 1852, mint, part sheet of 38, £1,425; May, 1853, 8d., mint block of six, £1,150; Victoria 1850, 1d. dull red, first issue, mint block of ten, £410; Western Australia 1854, 4d. with inverted frame (incorrectly known as "inverted swan") used and slightly damaged, £300.

We can now consider that, with the close of the sale on July 4th, the more important half of this great collection has been dispersed, except a portion of the magnificent Mauritius collection, which the auctioneers thought advisable to offer next season when the Foreign Countries also come up at a further series of sales. No surer test of the continued and increasing interest in stamp collecting could be given than the "acid test" of the strength of the market both at auction and elsewhere, for rare and choice items have at no time failed to command a world-wide sale at good prices, and particularly in London.



UNUSED BLOCK FOUR THREE PENCE SYDNEY VIEWS, SOLD FOR £625

green 1866 with variety No. 9 on Plate, *crossed lines on hill*. More recent printer's errors were single copies of Aitutaki, 1920, 6d. red-brown and slate with centre inverted. This stamp is unpriced in the catalogue and brought £90; the same price was paid for the Penrhyn Islands, 1920, 1d. black and red with inverted centre.

One stamp of more than usual interest, and not on account of its rarity, was the Great Britain, 1865-67, 9d. straw, Plate 5 mint. This stamp was originally the property of His Majesty the King and was presented by him to be sold for the benefit of the National Philatelic War Fund during the Great War. At auction, it first realized £285. It was given back by the buyer to be re-sold and, with the sum then paid for it added to the former figure, realized over £500 for the Fund. Still mounted on the card bearing His Majesty's signature, below an endorsement in his own handwriting, the stamp now sold for £250.

With the breaking up of the Hind collection, it may be said that the last of the important privately owned general collections has disappeared. The field for a general collector who attempts to specialize is now so vast that only a millionaire can afford to collect on the "Grand Scale," for in addition to the original outlay for the stamps themselves, the accompanying expenses of the necessary experts and staff to arrange them also have to be considered. More and more, stamp collecting becomes either general, with no great attempt at specialization of other than a few favourite countries, or the simple specialists work on a given country or group. But almost always, the general collector later joins the specialists.

* These examples are illustrated.



THIS UNUSED BLOCK OF FOUR ONE PENNY POST PAID MAURITIUS SOLD FOR £4,700



NIGER COAST, 1893, 20/- on 1/-, £377 10s.

HERALDRY

CONDUCTED BY
CHARLES R. BEARD

SUGAR-CASTERS MADE AT ZWOLLE, ABOUT 1726

THIS coat is so lightly and carelessly engraved that at first I took the charge on quarters 1 and 4 to be the princely *bonnet*—forso it is drawn—of Stamler of East Friesland—*argent, a princely bonnet gules turned up ermine, the cords vert in saltire*—and the *saltire* in 2 and 3 to be that of Herennaes of Brabant or Sallaert of Flanders.

These coats are not, however, recorded to have been quartered together. Search based on the latter coat—*gules, a saltire engrailed argent*—proves, however, that the achievement should read—*quarterly, 1st and 4th, sable, a crown of the Holy Roman Empire or; 2nd and 3rd, gules, a saltire engrailed argent*. The *crests*, which must be read with the eye of imagination, are: 1. *the Imperial eagle, sable*; 2. *a saltire engrailed argent (engraved as gules)*; 3. *an armoured leg couped at the thigh argent, on a cap of maintenance*. S. *two lions or*. Beneath the arms is the cross of some foreign order. This coat was borne by Friedrich Wilhelm von Hompesch zu Rürigh, Count of Hompesch-Rürigh, Knight of the Order of St. John of Malta and Knight of the Order of St. Hubert, Hereditary Grand Huntsman of Julieh. He was created a Count of the Empire by the Emperor Francis I. on November 6th, 1745. The title became extinct on January 21st, 1909. Count Adolf of Hompesch-Rürigh, the third son of Hermann the third Count (d. 1857), was born at Rürigh in 1834, and was naturalized in the Netherlands in 1865. He died at Wiesbaden in June, 1893, when title became extinct.



SUGAR CASTERS MADE AT ZWOLLE, CIRCA 1726
ARMS OF THE COUNT OF HOMPESCH-RÜRIGH

Clarendon as the eldest son of one of the greatest rebels the South. The latter's father, Sir Thomas Jervoise (1516-1654), M.P. for Whitchurch, Hants, in the Short and Long Parliaments, obtained Herriard by his marriage with Lady daughter of Sir Richard Paulet.

ARMS ON DERUTA DISH

THERE can be no doubt that these arms are those of a once great family of Savelli of Rome. Cencio and Giacomo Savelli ascended the Chair of St. Peter as Honorius III. (1216-1227) and Honorius IV. (1285-1287), and bore for arms—*per fess argent, and bendy of or and gules, a fess vert in chief two lions affrontés gules bearing in their fore-paws a cross surmounted by a bird gules*. According to P. A. Lehmann's *Das Itzt-herschendes Europa* (1696-7 to 1702-5) the fess in seventeenth century was charged with a *serpent in fess argent*. Rietstap charges the fess with a *barrulet undy sable*, and

describes the lions as *or*, the roses *stemmed and leaved vert* and the bend *sable*. A branch of the family settled at Haarlem under the name of Sabelis (anciently Sabellus) bore the fess *bowed and per fess undy vert and argent*.

The names of several distinguished members of the family in the 16th and 17th centuries are known. In 1555 Onofrio Pavino dedicated his *De gente Sabellorum* published for the first time in 1891-2 to Faminio Savelli. Slightly later in date was Paolo Savelli, of whose sons, Federico and Fabricio, achieved eminence. Federico was made General of the Church, while the latter was created a Cardinal and subsequently became Archbishop of Salerno.

COATS OF ARMS ON CHALICE

THE first—a *chevron gules between three eagles displayed*—is intended for Jervoise of Herriard, Hants, and should be *sable, a chevron between three eagles close argent*; the second coat—a *fess chequy argent and vert between three gorges (or schinpoels)*—is intended for Pitt of Strathfieldsaye, Hants, and should be *sable, a fess chequy argent and azure between three bezants*. In view of the incorrectness of the engraving of the foregoing it seems useless to inquire into the significance of the third coat, which is apparently corporate. It



DERUTA DISH WITH ARMS OF SAVELLI OF ROME



A TWELVE-FOLD LACQUER INCISED SCREEN, BROWN CORO-
MANDEL GROUND: DECORATED IN POLYCHROME AND
SLIGHTLY GILT: WITH INSCRIPTION IN CHINESE ON THE
REVERSE DATED 1780: BY COURTESY OF M. HARRIS & SONS

EARLY IMPORTS OF MAHOGANY FOR FURNITURE

By R. W. SYMONDS

DURING the seventeenth century, oak and walnut were the principal woods employed in England for making furniture, but the eighteenth century saw the introduction and general use of mahogany, which possesses qualities far more desirable than either oak or walnut. It is free from worm, has but little sap wood and its shrinkage is comparatively small. Being a hard wood, its surface does not easily show signs of damage through wear and usage; the wood is close and straight grained and it is therefore an excellent medium for joinery work and above all for carving. Mahogany can be obtained in logs of large scantling, which makes it a valuable timber for the construction of numerous pieces of furniture. It also produces veneer of fine figure which is an important asset in a furniture wood, and, on account of its hardness and close grain, it is easily polished. Another desirable feature is that when the wood is new it is a deep rich red which mellows with age and exposure to a nut brown. All these attributes endow mahogany with a quality which makes it the most perfect of all woods for furniture.

The discovery of mahogany as a new wood must have been an event of the utmost importance to the craft of furniture making. The cabinet- and chair-makers had hitherto experienced many difficulties in using English walnut, as not only was it very susceptible to the worm, but it could not be produced in wide

planks owing to the wastage when it is converted. The latter deficiency made it necessary for the furniture to be veneered entirely; only chairs and legs of tables were made in the solid wood. Moreover, English walnut was also scarce and presumably expensive, consequently beech was often used as a substitute. As I have mentioned in a previous article, French and Virginia walnut were imported to make up for the scarcity of the English wood. Oak at this period could no longer be used for the better-class furniture, since it had gone out of fashion. This was the situation when the English cabinet- and chair-makers realized that mahogany was particularly suitable for furniture.

It is generally considered that 1720-25 was the period when mahogany furniture began to be made in England, but very little contemporary evidence has been brought to light to verify this approximate date. The earliest mention of mahogany in the newspapers of that time, that I have been able to find, occurs in an advertisement of the sale of the cargoes of two prize ships, published in the

London Gazette under the date February 22nd to 25th, 1702. This advertisement reads:

By the Principal Commissioners for Prizes

On Wednesday the 3d of March next, at 9 in the morning, will be exposed to publick Sale by the Candle, at Salters-Hall in St. Swithern's-Lane, London, a Parcel of Damag'd Cochineal, out of the Mary Man of War; together with the re-



MAHOGANY GATE-LEG TABLE WITH TRIANGULAR FRAME AND FLAP. CIRCA 1716



MAHOGANY GATE-LEG TABLE. OVAL TOP AND RULE JOINT TO EACH FLAP. CIRCA 1715

maining Goods of the Little Galeon, called the Mary's Prize, consisting of 4 Bags of Cocheneal, some Calcin'd Earth, Pictures, Lackered Tea-Tables, Chocolat-Mills, White and Brown Sugar, Molosses, Nicaragua and Mohogany Wood, West-India Box, &c. Allotments of all which Goods are disperced this day, being Thursday the 25th Instant February. And on Wednesday the 17th of March, at 9 in the morning will be likewise exposed to publick Sale by the Candle, at the said Hall, the Cargo of the Galeon called the Tauro, or the Somerset's Prize, consisting of Snuff, Tobacco, Sugar, Cocoa, Venelles, Cocheneal, Cafia, Hydes, China Wares, Silk Grass, Brazelletto, Mohogony, Ebbone and Logwood, &c. Allotments whereof will be timely disperced, and all the Goods may be viewed at the Prize-Office Warehouses at Buttolph-Wharf, 3 days before the respective days of Sale.

The first reference to mahogany in the statistics of Imports which are filed at the Public Record Office is under the date of Xmas 1699-Xmas 1700.

JAMAICA.
Wood Mohogony, 36 F^s
= £5

The next reference, I have been able to trace, is under date of Xmas 1709-Xmas 1710.

JAMAICA.
Wood Voc^d Muhaganees 90
Foot £2-8.

There is then a lapse of five years without any mention of mahogany in the statistic until 1715-16 when 95 plank costing £43 10s. od. are imported from Jamaica. After this date small quantities are brought from Jamaica each year. By 1729-30 it began to be imported in much larger quantities from this island and also from America.*

LONDON
Imports Christ. 1729-Christ 1730.

CAROLINA N^o
Wood Mohogony Plank 595 &
Ton C £ s
41-8 At 7-10 to 8-10 Ton
£360-19.

JAMAICA N^o
Wood Mohogony Plank 2060
Ton £ s
& 214 At 8 Ton & 1 Plank
£1815-6.

NEW PROVIDENCE
Ton £
Wood Mohogony 20 At 8 Ton £160.

NEW YORK Ton £ s.
Wood Mohogony Plank 13 At 7-10 to 8-10 Ton £104.

S^T XOPHERS £
Wood Mohogony 1"12"0"0" At 8 Ton £12-16.

VIRGINIA & MARYLAND £
Wood Mohogony 20 Ton At 5 to 9 Ton £140.

The importation of mahogany from North America, to which country it is not indigenous, implies that at this period the American colonist was trading in mahogany with the English merchants.

Throughout the eighteenth century the chief sources of supply of mahogany were the virgin forests of this wood which grew in the West Indian

* The statistics relating to the importation and exportation of furniture, timber, etc., in the Public Record Office, although invaluable as a rough guide, should not be considered as infallible especially as regards the quantities of timber imported. The lists are divided into two categories, London and "Out Ports"; the latter presumably referring to those Ports other than London, such as Liverpool and Bristol. In a number of cases the lists are incomplete.

Early Imports of Mahogany for Furniture

lands of San Domingo, Cuba, Jamaica and in the province of Honduras which was on the mainland in Central America. The West Indies and Honduras produced three distinct varieties of mahogany timber. The following notes give briefly the outstanding characteristics of each:

SAN DOMINGO OR SPANISH MAHOGANY

This variety came from the island of San Domingo, a Spanish possession, hence the designation of this particular mahogany as "Spanish." Thomas Sheraton in his *Cabinet Dictionary* (1803) writes that: "HISPANIOLA, or St Domingo, is a West India island and produces dying woods, and mahogany of a hardish texture, but is not much in use with us." San Domingo mahogany is of a deep red colour and darkens with exposure to light and air. It is extremely hard, with a smooth surface which allows it to be easily polished. Although much of this wood is plain, it is also found with a fine figure which adds considerably to its value. Logs of San Domingo mahogany are not of such large dimensions as those obtained from the mahogany trees of Cuba and Honduras.

CUBAN MAHOGANY

This mahogany tree grows in Cuba, which was a Spanish possession in the West Indies. Sheraton describes "Cuba Wood" as:

... kind of mahogany somewhat harder than Honduras wood, but of no figure in the grain. It is inferior to Spanish wood, though probably the Cuba and Spanish mahogany are the same, as the island of Cuba is a Spanish colony. . . . That, however, which is generally distinguished by Spanish mahogany is finer than what is called Cuba, which is pale, straight grained, and some of it only a bastard kind of mahogany. It is generally used for chair wood, for which some of it will do very well.

He also mentions that "Cuba wood" is called "Havanna wood, because Havanna is the chief town in the island of Cuba."

Cuban mahogany is not as heavy as the Spanish (San Domingo) variety. It is a light red colour when freshly cut, but exposure causes it to change to a deep red. The difference between Cuban and San Domingo mahogany is that, whereas the latter darkens with age, the Cuban wood does not. It changes its colour but still retains its transparency. This mahogany is specially noted for the beautifully marked figure, known as "curls," that occurs in many of the trees of this wood.

HONDURAS MAHOGANY

This variety came from the Spanish possession of Honduras in Central America. It is lighter in weight and softer in texture than either the San Domingo or Cuban mahoganies, and is also obtained in logs of far larger dimensions, as it is a much quicker growing tree. Honduras mahogany bleaches on exposure and, in this respect, differs from the West Indian varieties. It is usually of a plain character with little figure, but, like the West Indian mahoganies, a percentage of the wood yields veneer which is very finely marked.

Sheraton gives a considerable amount of informa-



A MAHOGANY GATE-LEG TABLE WITH GROOVE AND TONGUE JOINT TO THE FLAPS | CIRCA 1710

tion concerning Honduras mahogany. He writes :

From this province is imported the principal kind of mahogany in use amongst cabinet-makers, which generally bears the name of Honduras mahogany, and sometimes Bay-wood, from the bay or arm of the sea which runs up to it. The difference between Honduras and Spanish wood is easily perceived by judges, but not by others unskilled in wood. The marks of the former are, as to size, its length and width, which generally run much more than in the latter wood. We seldom import any much more than 2 feet 2 inches broad and 10 feet long, and generally not more than 21 or 22 inches broad. Honduras wood will frequently run 12 to 14 feet in length, and from 2 to 4 feet wide. In rare instances, there have been some 6 or 7 feet over.

The grain of Honduras wood is of a different quality from that of Cuba, which is close and hard, without black speckles, and of a rosy hue, and sometimes strongly figured; but Honduras wood is of an open nature, with black



MAHOGANY SMALL FLAP DINING TABLE WITH CABRIOLE LEGS : CIRCA 17



MAHOGANY FLAP TABLE, WITH AN EARLY TYPE OF CABRIOLE LEG : CIRCA 1715

or grey spots, and frequent of a more flashy figure than Spanish. The best quality of Honduras wood is known for its being free from chalky and black speckles, and when the colour is inclined to a dark golden hue. The commonsort of it looks brisk at a distance and of a lively pale red; but, on close inspection, is of an open and close grain and of a spongy appearance.

From the above descriptions of the three varieties of mahogany it will be seen that each type produced wood of varying quality which was due to the soil in which the trees grew.

According to the statistics of imports, the major part of the mahogany that was shipped to England came from Jamaica, this island being the clearing station for English trade with the West Indies. Merchants in Jamaica bought the Spanish mahogany from Cuba and Hon

Early Imports of Mahogany for Furniture

was and traded it to the English merchants. There is no mention, in the statistics, of mahogany being imported direct from the Spanish West Indies from Honduras in Spanish America. The following excerpt from the *History of Jamaica*, London, 1744, is contemporary proof of this statement:

This article [mahogany] is now become far less beneficial to the island than formerly it was. Most of the trees that grew near the coast having been cut down, the cutters are now obliged to seek them several miles within the country; and they are

trifling expence, so that they can afford to sell it extremely cheap; but it is sappy, and very inferior to the Jamaica wood.

I have not been able to discover what were the actual characteristics of Jamaican mahogany. Sheraton does not give an account of it in his *Cabinet Dictionary*, which is a curious omission. Presumably it possessed qualities similar to Cuban mahogany, although the author of the *History of Jamaica* states definitely that it was of superior



MAHOGANY SETTEE (CIRCA 1735) WITH LION-HEAD TERMINALS TO THE ARMS : THE SPLATS ARE OF SOLID MAHOGANY

chiefly found in the deep recesses of St. Anne, Clarendon, St James, St Elizabeth, and Westmoreland. The length and difficulty of carriage occasions an expence, at an average, of no less than 6 L. sterling a ton; so that the nett produce of the best quality brought to Great Britain, after payment of all the contingent charges, does rarely exceed ten shillings *per* ton. The greater part of what is shipped from this island has been imported from the Spaniards, with whom it grows in great abundance near the coast, and is cut and carried at a very

quality to any of the wood imported from the Spaniards. In considering this remark, due allowance must be made for the writer being prejudiced in favour of the Jamaican wood. This *History* gives an interesting description of the mahogany tree, which, I feel, should be quoted in full, as being written in 1774, it contains a great deal of contemporary information, which has particular bearing on the subject of the various types of mahogany used for English furniture.

MAHOGANY.—*Cedrela, foliis pinnatis, floribus sparsis, ligno graviori.*

This graceful and valuable tree, which furnishes a constant share towards the annual exports from the island, grew formerly in very great abundance along the coast; but, having been almost exterminated from those parts in process of time, it is at present found chiefly in the woodland, mountainous recesses, where vast quantities of it still remain, particularly in the uncultivated districts of Clarendon, and the leeward parishes.

It thrives in most soils, but varies in its grain and texture. What grows in rocky ground is of small diameter, but proportionably of closer grain, heavier weight, and more beautifully veined. What is produced in low, rich, and moist lands is larger in dimensions, more light and porous, and of a paler complexion. This constitutes the difference between the Jamaica wood, and that which is collected from the coast of Cuba and the Spanish Main; the former is mostly found on rocky eminencies; the latter is cut in swampy soils, near the sea-



A MAHOGANY CHAIR WITH COMPASS SEAT. CIRCA 1730

coast. The superior value of the Jamaica wood for beauty of colouring, firmness, and durability may therefore be easily accounted for; but, as large quantities of balks and planks is brought from the Spanish American coasts to this island, to be shipped from thence to Great Britain, the dealers are apt to confound all under the name of Jamaica wood, which in some measure hurts the credit of this staple production. The tree grows tall and straight, rising often sixty feet from the spur to the limbs; the foliage is a beautiful deep green; and the appearance, made by the whole tree, so elegant that none would be more ornamental for an avenue or to decorate a plantation. It generally bears a great number of *capsulae* in the season. The flowers are of a reddish or saffron colour; and the fruit, of an oval form, about the size of a turkey's egg. It is easily propagated from the seeds, and grows rapidly. Some of them have reached to a monstrous size, exceeding one hundred feet in height, and proportionably bulky. One was cut, a few years since, at St. Elizabeth's, which measured twelve feet in diameter, and cleared to the proprietor about 500 L. currency. The value of it, either for sale, for use, or beauty, being so great, it is amazing that it is not more cultivated on waste lands, of which every proprietor has some within his range. . . . We may imagine the plenty of it in former times here, when it used to be cut up for beams, joists, plank, and even shingles. But it is now grown scarce, within ten or twelve miles from the coast; and must every year become still scarcer; and consequently dearer, unless nurseries, or plantations, are formed of it in places where the carriage is more convenient for the market.

In felling these trees, the most beautiful part is commonly left behind. The negro workmen raise a scaffolding, of four or five feet elevation above the ground, and hack off the trunk, which they cut up into balks.

The part below, extending to the root, is not only of the largest diameter, but of the closer texture than the other parts, most elegantly diversified with shades or clouds, or dotted, like ermine, with black spots; it takes the highest polish, with a singular lustre, so firm as even to reflect objects like a mirror. This part is only to be come at by digging below the spur to the depth of two or three feet, and cutting it through; which is so laborious an operation, that few attempt it, except they are uncommonly curious in their choice of the wood, or to serve a particular order.

Yet I apprehend it might be found to answer the trouble and expence, if sent for a trial to the British market; as it could not fail of being approved beyond any other wood, or even tortoise-shell, which it most resembles.

It seeds in May.

The mention that Jamaican mahogany was formerly used as a material for house building shows how abundant the timber was in this island before

Early Imports of Mahogany for Furniture

the English and American markets made inroads into the supply. The custom of cutting the trees a few feet above the ground when they were felled is also especially interesting.

No reference is made to mahogany from San Domingo in these two quotations from the *History of Jamaica*. Cuba is mentioned and the Spanish-American coast, which undoubtedly refers to Honduras. This would seem to imply that but little San Domingo mahogany was imported to England, a supposition which gains support from Heratton, when he writes that the San Domingo mahogany "is not much in use with us."

It would appear from the contemporary information, cited from the statistics of imports, Heratton's *Cabinet Dictionary* and the *History of Jamaica*, that the first mahogany to be imported to England in the early eighteenth century was Jamaican and, afterwards, Cuban. In the third quarter of the same century, Honduras mahogany was imported. The reason for the cessation of any particular variety of mahogany was because the trees near the coast having been felled, the traders sought another supply which was cheaper, owing to its being more easily procurable. It was not so much a question of seeking wood of fine quality, otherwise exporters would have gone to the trouble and expense of transporting the better quality timber from the interior.

The following statistics, from the *History of Jamaica*, give some idea of the large quantity and value of the mahogany exported from Jamaica about the time just previous to the publication of that book, namely, 1774.

An estimate of one Year's produce, viz.

Prime Cost

Jamaica currency.

10,000 feet mahogany at £
50s. per hund 12,750

EXPORTS TO NORTH AMERICA

10,000 feet mahogany. £250

EXPORTS TO GREAT-BRITAIN

£

100,000 feet of mahogany. 12,500

Various writers on English furniture have stressed the point that the importation of mahogany to England greatly increased on the raising of the import duty. This, however, would not appear to be the case. In the 11th Year of George I., an act of Parliament was passed to the effect that

"timber goods be exported, duty-free, from the plantations, for 91 years to come": In the 11th Year of George I., a duty of £8 per ton was imposed on imported foreign timber. After 1725 therefore, all imported Spanish mahogany was liable to this tax. What actually happened, however, was that the Spanish mahogany came into England without any payment of tax, because it passed as Jamaican mahogany. The following paragraph from the *History of Jamaica* confirms this:

The 11th Geo. I. cap. 7. imposes a duty of 8 L a ton on mahogany of foreign growth imported into Britain; this duty is entirely evaded; for it is brought free into Jamaica, and goes from thence to Britain as Jamaica wood; where, if it sold even at the lowest price, it clears to the shipper nearly the same as the Jamaica cutters clear for theirs of the best quality. . . . The legislature of the island passed an act, about the year 1764, to put a stop to the importation



AN EASY CHAIR WITH SQUAB SEAT AND CARVED MAHOGANY LEGS - CIRCA 1730



of Spanish mahogany, unless clogged with the duty, which, if demanded, and paid to the custom-house at Jamaica, would soon give a check to it: but I have heard, this act was not approved at home. It is certainly but best, that the mahogany of Jamaica growth should have all the benefit intended for it by the acts of parliament which permit its importation into Britain duty free; but of this it is deprived, so long as the Spanish mahogany comes to market on the same terms, in actual breach of the statute which tends to prohibit foreign woods; besides the inferiority of this wood by this indirect practice brings a discredit upon the Jamaica growth.

An interesting reference to mahogany of an early date is contained in a book published in 1671 entitled, *AMERICA Being the latest, and most Accurate Description of the NEW WORLD*, by JOHN OGILBY. In chapter XVI a description of the commodities of Jamaica is given as follows: "Here also great variety of Dye-woods, as *Brasiletto*, *Fustick*, Red-wood, a kind of Log-wood, and several others, and rich sorts of Woods, as Cedar, *Mothogeney*, *Lignum-vitae*, Ebony, *Granadilla*, and others, which are frequently Exported." It is interesting to note how curiously the word "mahogany" is spelled.

Another reference to mahogany which I have found and which I consider to be of special interest, is an account of the importation of a considerable quantity of mahogany and Madeira plank and boards into the port of Charles Town in South Carolina, from November 1735 to November 1739. Within these four years a total quantity of 124,648 feet of mahogany and Madeira plank were imported from the West Indies. For what purpose this wood was used it

is to-day impossible to say. Some of it was probably sold to England, and it would also seem likely that it was used in America for panelling as well as for the manufacture of furniture.

Mahogany was used very seldom for the wainscoting of rooms in England, the reason undoubtedly being that it was far too expensive for the purpose. At Houghton, Walpole employed it for the staircase and also for the bookcase and wainscot in the library. In America, however, when

this timber was much cheaper, plain panelled rooms were found in relative small houses. For instance, in the Adams mansion at Quincy, Massachusetts, the home of John Adams and later of his son John Quincy Adams there is a room which is panelled in mahogany from floor to ceiling. This house was originally built by Major Leonard Vassall, a West Indian merchant, who went to Boston and died there in 1733 and it is highly probable that the mahogany used to panel the room in the Adams mansion was brought to Quincy, Massachusetts, from Major Vassall's own plantations.

In a further article I will deal with early mahogany furniture in England and also describe how the new timber influenced design and construction.

The pieces that are illustrated here, which I will treat with further in my next article, are from photographs supplied by: Messrs. Owen Evans & Thomas (table, p. 213); Messrs. Stair & Andrews (tables, pp. 214, 215); Percival D. Griffiths, Esq. F.S.A. (tables, p. 216); Messrs. M. Harris & Sons (settee, p. 217); Messrs. Edwards & Sons (chair, p. 218); The Lord Plender, G.B.E. (the two chairs shown, respectively, on this and on p. 219).



A MAHOGANY WRITING CHAIR WITH COMPASS SEAT. CIRCA 1725

ENGLISH MINIATURISTS

By HERBERT FURST

LIKE all other things, miniatures take on a different complexion according to the time and environment in which they are seen; and since the particular examples which were on view in the recent British Exhibition at Burlington House are never likely to be assembled again, it is worth while to remember their courtly company on a valedictory note. More than any other lover of pictorial art, the connoisseur of miniatures must find his affections divided among several claimants. There is not only the aesthetical value to be considered, but also the historical associations in an art which is almost entirely devoted to the portrayal of individuals; and into each of these aspects considerations of scarcity also enter.

Leaving the last-named consideration on one side, the acme of perfection in respect of the miniaturists' craft involves, at least, a twofold excellence: the work must combine aesthetical with historical interest. Making this twofold excellence our standard, we find it none too easy to decide upon that one miniature amongst the hundred

and fifty odd examples, and including many masterpieces and many portraits of great men and women, which deserves to be mentioned first.

Since the organizers of the Exhibition of British Art have, not very consistently, excluded Holbein from other foreigners admitted, there is little room for doubt that the finest pieces of the miniaturists' art would have to be sought amongst those by Samuel Cooper. Cooper's supremacy is due to his extraordinary capacity for combining impeccable draughtsmanship, with breadth and high finish, and, in addition, to his astounding insight into psychological character and his skill in rendering it. The catalogue of his works teems with illustrious names, but amongst all his miniatures in this exhibition—there were twenty if we include his only known drawing, a portrait of T. Alcock, lent by the Ashmolean Museum, Oxford—none surpasses, in all the above-named respects, the

Frances Teresa Stuart, Duchess of Richmond, in male attire, owned by H.M. the King.

This lady was, in the fine irony which mere statements of facts so often convey, both "maid" and "mistress"; maid of honour to Queen Catherine of Braganza and mistress to her dissolute spouse, King Charles II. Admirable portraits of both these royalties likewise figured in

this exhibition; *La Belle Stuart*, however, in her gallant red coat embroidered with gold and blue facings, her lace jabot and blue bow, her rather too full and pale face, framed in a wiglike amplitude of fair hair, smiles at the spectator in an endeavour to conceal her self-consciousness under a subtle expression of contempt which hovers about her drooping eyelids and curling lips. It is a psychological masterpiece which many will have, no doubt, overlooked because of the larger size and more obvious attractions of Cooper's *Queen Catherine*, and especially his *Duke of Monmouth as a boy*, both also lent by His Majesty. Comparison of this young Monmouth with Cooper's portrait



GEORGE CLIFFORD, EARL OF CUMBERLAND,
BY NICHOLAS HILLIARD : 1547?-1619

of the same sitter when he was a few years older, which was lent by the Duke of Buccleuch, shows us that this natural son of Charles II. had grown into a young man more handsome, but hardly less feminine with his long curls and beauty patch and soft full cheeks, than *La Belle Stuart*.

Cooper's *Henrietta Maria*, owned by the Rev. E. W. M. O. de la Hey, which was once perhaps in King Charles I.'s own collection, shows his Queen in the costume in which she appeared at Whitehall on Twelfth Night, 1632, in the masque *Tempe Restor'd*; but, in addition to her "blue dress spangled with stars," designed by Inigo Jones, she wears, it must be confessed, an inane expression hardly in keeping with the "Divine Beauty" she was intended to represent. The miniaturists of the sixteenth and seventeenth centuries were not given to that sentimental flattery which became habitual in the eighteenth century and still clings

to the art in our time. If the signature at the back is authentic this miniature, the catalogue suggests, was painted by Samuel Cooper when apprenticed to his uncle John Hoskins and is the earliest one known by him.

One more portrait by Samuel Cooper may be singled out for special mention, as an example of his ability in expressing personality. It is that of Algernon Percy, tenth Earl of Northumberland, owned by the Marquess of Anglesey. This earl, who is represented in armour, was called by Clarendon "The proudest man alive." Without any dramatic posturing, which indeed the half-length almost precludes, Cooper has made him look his part unmistakably. Having placed Samuel Cooper above

all other English miniaturists, those who came before and after may wrongly suggest a general decline. The decline, however, if it exists implies rather a change of outlook, and is due more to this fact than to any actual incapacity on the part of at least some of the artists. In what we call decorative values the earlier *limners*, who were as the very name implies illuminators, naturally surpassed even Cooper and his successors *a fortiori*; but they achieved this quality at the expense of strength and solidity.

Their miniatures were flat; but they had this defect, if defect it be, not from incapacity as we know from Nicholas Hilliard's own lips, as it were. He, at least, tells us that Queen Elizabeth herself discussed the aesthetics of light and shade with him and made him paint her *en plein air* so that no shadows might diminish her august features; Elizabeth's theory being akin to that of Chinese and Japanese art which eliminates the shadow and the shade



SIR PHILIP SIDNEY, POET BY ISAAC OLIVER. 1556-1617

who was also a goldsmith and jeweller; but the addition of calligraphic inscriptions and heraldic and other ornamental devices co-ordinates, if it does not exactly subordinate, the features of the individual.

For example, in Hilliard's portrait of Mary Queen of Scots, in white, owned by the Duke of

Portland, the face of the unhappy Queen only occupies a very small area of the whole, for in addition to the voluminous dress there is a wide ornamental border painted to represent jewels and pearls with eye-deceiving fidelity, and also an inscription *Virtutis amore* which, itself is believed to be an anagram for "Marie Stuart." There is thus much more to look at and think about than meets the eye in a late miniature. Incidentally, half the pleasure of this exhibition was derived from the many avenues of thought it opened out. To take only one instance: there was, by the same master, an unpretentious but excellent miniature of one



SIR ROBERT HARLEY SIGNED P.O. BY PETER OLIVER 1594-1647



GENTLEMAN WITH A LACE SCARF :
BY CHRISTIAN RICHTER : D. 1732

Leonard Darr, a head and shoulders, in a tall black hat, figured doublet and pleated ruff, with a light moustache and pointed beard, on a blue ground, and a calligraphically decorative inscription: *Año Aetatis Leonardi Darr. 37, Año Dñi. 1591.* About this miniature the catalogue tells us: "The

the portraits of their respective wives painted by Nicholas Hilliard (owned by the Duke of Buccleuch); Isaac Oliver (owned by the Duke of Portland), Samuel Cooper (from the same collection), and Thomas Flatman (owned by Mrs. Joseph) were not only amongst the

best examples of their work but distinguished by a natural intimacy.

Other considerations might sway the hard-headed collector whose interest would perchance have centred in the many examples of the works of less known artists, such as the anonymous limner of Henry VII., owned by T. D. Atkinson, Esq., stiff and far from flattering, but not incapable, and the earliest example shown at Burlington House. The organizers were, one was glad to see, much less influenced by the general popular appeal of great names in the case of the miniatures, than they were in the case of the oil



A BROTHER TO IVTH LORD CLIFFORD :
BY CHARLES SHIRREFF, DEAF-MUTE

pear tree frame was made in June, 1726, by Bernard Lens. The sitter may be identical with the Leonard Dare of Tavistock who was licensed to transport 54 tons of pilchards and conger in the *Trudeler* bound for St. Malo. 22. Oct. 1583." Here, surely, is an extraordinary "catch" of many and heterogeneous ideas, brought up in the net of our associative faculties.

And it is precisely this kind of "fishing" amongst the exhibits which made the visit to the exhibition of British Art in general so delightful.

There was a thrill, for instance, when one discovered that George Clifford, Earl of Cumberland, naval commander, explorer and pirate, euphemistically called privateer, of Queen Elizabeth's time, was not only represented in three miniatures, but that the armour which he is wearing in one of them was actually to be seen in the exhibition, to which it was loaned by the Metropolitan Museum of Art, New York. In another, he is wearing one of the Queen's gloves as her champion, in the tournament held on November 17th, 1590, supplanting Sir Henry Lee, whose likeness we may possibly see in a life-size oil painting, by an anonymous artist, of an extraordinarily dressed, or rather undressed gentleman with long, ugly and completely bare legs. Again it was delightful to find that



THE DUKE OF MONMOUTH BY LEWIS CROSSE
SIGNED WITH THE PAINTER'S OWN MONOGRAM

paintings, so that even the popular miniaturists of the eighteenth century, the Cosways, Englehearts, Plimers, Ozias Humphreys were not represented by pretty women only. Collectors and connoisseurs, in fact, delighted in a great many works of lesser men, such as, the fine portrait of *A Gentleman*, probably Thomas Gainsborough, R.A., by Samuel Cotes, owned by Alan Evans, Esq.; the almost monochrome *Portrait of Mrs. Mary Turing* by John Bogle, owned by Miss Bannerman; the rare Nathaniel Thache represented by a portrait of Anne of Gonzaga, owned by the Rev. E. W. M. O. de la Hey; the several Jeremiah Meyers, in particular his admirable *Portrait of a young Man wearing a blue coat*, owned



PORTRAIT OF A LADY IN A GREEN DRESS AND SILK WRAP, BEARING THE ARTIST'S SIGNATURE AND THE DATE 1666, AND OF A GENTLEMAN IN ARMOUR, ALSO SIGNED AND DATED, 1669. BY JOHN HOSKINS

by Mrs. Pirie; the *Miss Burnaby Green*, dressed in wonderfully imitated pink satin, by Andrew Robertson, owned by Alan Evans; and others too numerous to mention.

One could not perhaps expect a limner always to dwell with affection upon the features of his sitters; it is nevertheless probably true that the miniaturist's art was more often employed in the service of love than that of the portrait painters, or, as the eighteenth century contemptuously called them, the "Face painters" generally. Of this there was abundant indication in the Burlington House assemblage. Some miniatures, such as for example, Charles Robertson's portrait of Elizabeth Mahon, wife of Sir Ross Mahon, from the collection of Mrs. Gilbert Mahon, and the miniature of the two children of the first Marquess of

Northampton, by Andrew Plimer, lent by Mr. C. Scrase Dickins, have locks of hair preserved in the backs of the frames. In other cases we find documentary evidence of affection. The catalogue supplies such evidence in reference to John Smart's portrait of Mrs. Mary Jackson, née Lewin, whose husband Ralph Jackson of Normanby Hall, Yorkshire, made the following entry into his dairy: "1776, November Wednesday the Sixth: I went to London with Miss

Lewin, set her down at Mr. Smart's, a limner in Berners Street, Oxford Street, who is taking the picture in miniature to be sent to her brother Thomas at Ft. St. George in East India." Could anyone, knowing of this token of sisterly affection



PORTRAIT OF PHILIPPE-JACQUES DE LOUTH-RIBOURG, R.A. (1742-1821) BY RICHARD COSWAY AND ONE OF CAPTAIN SPEDWAY BY JOHN SMART, WITH THE 1817 BELOW THE SIGNATURE JS/17

look at the charming little lady in ink without feeling something more than an interest in Art? Or again: Peter Oliver's fine portrait of Sir Robert Harley, Master of the Mint, "set in gold with a bloodstone back" lent by the Duke of Portland bearing the inscription *Felices ter et amplius*, a quotation from an Etruscan inscription in witness of their nuptial happiness. Marital love is indirectly indicated in the portrait of *Lady Litchfield*



MINIATURE OF A LADY UNKNOWN: PAINTED BY GEORGE ENGLEHEART



MRS. DEEMSTER OF SKIBO: MINIATURE WORK OF ANDREW PLIMER: 1763-1837

by *Gibson the Dwarf*, to give its contemporary title, also from Welbeck Abbey; for this lady a natural daughter of Charles II. by the Duchess of Cleveland bore her husband no less than eighteen children. The reference to this one of Charles II.'s many "beauties" reminded me of her portraits, likewise from Welbeck Abbey, by Samuel Cooper, but honest Samuel has flattered Barbara Villiers less than Sir Peter Leys. A greater complication of illicit love transpires from the catalogue entry which accompanies William Claret's portrait of another "Beauty," *Louise de Kérouaille*, in Cockeyparance, Mistress Carwell,



MARY POPPLE, WIFE OF WILLIAM POPPLE: DRAWN IN PLUMBAGO BY THOMAS FORSTER.

romance, of which we may give just one more example. The Duke lent a miniature by John Hoskins of *Lady Shirley*. This lady, however, was not an Englishwoman, but the daughter of a Persian, one Ismael Khan, and married that rather questionable character Robert Shirley, "envoy to the Shah of Persia." Robert Shirley's "embassy" was commemorated in a Persian tile painting which was brought into prominence by the recent exhibition of Persian art.



THE HONOURABLE THOMAS STRACEY: MINIATURE ALSO BY ANDREW PLIMER

The miniature of *Sir Philip Sidney*, by Isaac Oliver, is the property of His Majesty the King; that of *Sir Robert Harley* belongs to the Duke of Portland. The portrait of *George Clifford, Earl of Cumberland*, is in the possession of Col. H. G. Sotheby; *The brother of the fourth Lord Clifford*, by Shirreff, is the property of the Hon. Charles O. Clifford. The two sets of miniatures on page 224 are in the Ashcroft Collection (Victoria and Albert Museum), and the portraits by Richter, Lewis Crosse, George Engleheart, Andrew Plimer and Thomas Forster have been lent by Mr. G. G. Blumenthal.

LITURGICAL GLOVES IN THE COLLECTION OF MRS. PHILIP LEHMAN

By CHARLES R. BEARD

GLOVES as a one-time emblem of dignity and a symbol of authority—whether spiritual or temporal—have given rise to a whole code of ceremonies; as gages of love and defiance, they have gathered about themselves a host of quaint and romantic practices and been the cause of innumerable anecdotes and legends; and as objects of price, upon which at times all the cunning of the weaver, the embroiderer and the goldsmith was lavished, they have met with merited appreciation from a host of collectors. But though they have been the object of most careful study by antiquaries and ecclesiologists, one chapter of their history does not appear to have yet been written, and—what is more important—adequately illustrated. Apart from Dom Henri Leclercq's admirable essay upon liturgical gloves in the *Dictionnaire d'archéologie chrétienne*, vol. VI (1924), which is

only marred by the entire absence of illustrations, the only serious recent study of the subject is to be found in Joseph Braun's *Die Liturgische Gewandung*, 1907. But, unhappily for collectors, the learned author devotes his attention in the main, as did his predecessors in the *Bulletin monumental*, to the study of such few and uncollectable gloves as have come down to us from the Middle Ages, and to the documentary proofs of his thesis. He has little to say or show of the liturgical gloves of the sixteenth, seventeenth and eighteenth centuries which have survived in sufficient abundance to be regarded as the legitimate prey of collectors. And gloves of this late date have only been touched upon by those who

have written upon the subject of gloves as a whole.

Admittedly many individual examples are scattered about the Continent, principally in cathedral treasuries; but it is by no means easy to bring together a corpus of evidential examples that shall provide a reliable guide to the collector. Indeed until my attention was called to the collection of Mrs. Philip Lehman of New York by Mr. John Hunt, I felt that the task of gathering such material together would have to await some very indeterminate future occasion. But Mrs. Lehman's cabinets enshrine so representative a series

of gloves of all types and dates that the only task of any difficulty is that of selection and comment. Mr. Philip Lehman's collection was originally brought together by the celebrated French antiquary, Achille Jubinal. Though to the best of my knowledge, there is no printed catalogue of his collection, it was already known



NO. I.—LITURGICAL TASSELLED GLOVE, LATE SIXTEENTH CENTURY. NO. II.—A LATE FIFTEENTH-CENTURY EXAMPLE. NO. III.—ONE OF SPANISH ORIGIN, CIRCA 1550

to me from the all too brief account of it in Alphonse Maze-Sencier's *Livre des Collectionneurs* published in 1885, when the collection was in the possession of Madame Jubinal de Saint-Albin.

Gloves of the type which form the subject of these notes were worn during the celebration of Mass by the Pope, Cardinals, Archbishops, Bishops, mitred Abbots, precentors and certain other dignitaries who might be granted this privilege. St. Charles Borromeo (1538–1584), Archbishop of Milan says that "they should be woven throughout and adorned with a golden circle on the outside (*i.e.* the back)"; and in early days they were invariably of white material, linen or wool, to denote that the

ends of the wearer were chaste, clean and free from impurity. With the passage of time, however, these regulations were more honoured in the breach than in the observance. White gloves were in general confined to the use of the Supreme Pontiff, while scarlet, violet and green were respectively assigned to cardinals, bishops and abbots. To the simple golden nimbus surrounding the Sacred Monogram on the backs of the hands, were added more or less elaborate flourishes, while horizontal rings of gold thread appeared upon the fingers, an enrichment which, in the seventeenth century, spread to the whole of the hands. At the same late period it was usual to make the cuffs of stouter material than the knitted silk of the hands to carry the heavy

weight—were moved upwards from the wrist to the tip of the cuff, the irregular pattern formed by the lacings was also moved upwards to be used in a formal diaper to ornament the cuff itself.

Probably the earliest liturgical glove in Mrs. Lehman's collection is that illustrated as No. ii. Both in fashion and adornment it closely resembles other examples admitted by Braun to be of the later years of the fifteenth century. Its condition is amazing for its probable period, unless as would seem likely it was preserved for the greater part of its existence in some cathedral treasury only to be released during the civil disturbances that threw so much other church spoil upon the French market during the first half of the nineteenth century. In its general fashion and in the

short cuff enriched with a bold lozenge diaper filled with a chequered pattern it shows close kinship to a fifteenth-century glove in the cathedral at Brixen (Braun: Fig. 175). And another very similar glove was in the collection of the famous French antiquary Victor Gay (*Glossaire archéologique*, art. *gants liturgiques*, where it is illustrated).

Nos. iv. and vii. are handsome and typical examples of the early sixteenth century, though their close resemblance to the so-called "gloves of William of Wykeham," preserved at New College, Oxford, has tempted some collectors to date similar gloves much earlier. The Oxford gloves and all gloves of this type unquestionably belong to the early years of the sixteenth century, as Braun pointed out. On the back of No. iv. the Sacred Monogram *ih̄s* is placed within an octagon surrounded by alternate rays formed as *crosses flory* and elaborate fleurons, while the tasselled cuff is enriched with



IV.—A SPANISH GLOVE WITH THE SACRED MONOGRAM, CIRCA 1510-20 AND
V.—EARLY EIGHTEENTH-CENTURY GLOVE WITH APPLIED EMBROIDERY

embroidery in gold and coloured silks, the cuffs themselves following the lay fashions of the time. The tassels, which still survive upon many sixteenth-century gloves, were not originally merely ornamental. They are the stunted and misplaced remnants of the cords by which the gloves were once tied upon the wearer's hands by a series of more or less complicated knots about the little finger and the thumb. The actual method of tying the cords is shown upon a pair of fifteenth-century gloves in the cathedral at Brixen (Braun: Nos. 176-177), where the cords are reproduced by embroidery, the final twists about the wrist being presented by a broader horizontal band of decoration. It would seem not improbable that, when the pendent tassels of the cords—their use

an arabesque design in gold thread. An almost identical glove, obviously the work of the same craftsman, is preserved in the Treasury of St. Bertrand de Comminges (illustrated in Charles de Linas: *Pontificalia de St. Louis d'Anjou*, cp. VI., pl. fig. 5—*Revue de l'art chrétien*, Dec. 1861). No. vii. is of the same type and school, but the embroidery includes the Three Passion Nails and the lettering of the Monogram is in Roman capitals surmounted by a Latin cross. It appears to be slightly later in date.

The nationality of gloves of this pattern is open to question, though they are generally held to be Spanish, and as such they are labelled at the Victoria and Albert Museum. But at the time they were in use they seem to have been common to every country in Europe from Italy to England,

from Spain to Germany. A considerable number exist in cathedral treasuries throughout Europe, and they can occasionally be identified in contemporary inventories. They would seem to be indicated in the entry—"j. payre of red gloves with tasselles wrought with venis gold"—which occurs in the inventory of the Church of the Trinity at Winchester drawn up in 1552. A second pair are seemingly referred to in the inventory of the Sainte Chapelle at Bourges of 1564—"une paire de gants de soye blanche faite à l'esguille, garnis à laque (*i.e.* with a network of diaper)."

The glove illustrated in No. iii. affords something of a problem. Its date, its origin and its purpose are all matters for discussion. It is of a type that is generally accepted as ecclesiastical, though its decoration includes no religious motives. In outline it bears a close resemblance to Nos. iv. and vii. but the stitchery that outlines the fingers and the thumb, and the gore which gives the thumb greater freedom, all suggest a considerably later date, as does the added wide and shallow gauntlet cuff. The closest parallel known to me is a glove in Mr. Robert Spence's collection (*THE CONNOISSEUR*, October 1919, p. 87, No. iii.), which Miss Eugenie Gibson describes as having belonged to "one of the Knights Templar of an early date." It is to be presumed that she meant a Knight



NO. VI.—EARLY EIGHTEENTH-CENTURY EMBROIDERED GLOVE. NO. VII.—ONE OF SPANISH ORIGIN, CIRCA 1520

of St. John of Malta. The glove itself appears to be of the closing years of the sixteenth century.

Two gloves of the second half of the sixteenth century are shown (Nos. i. and xi.). Of these No. i. is evidently the earlier, the elaborate rayssurrounding the Monogram, apparently in Gothic lettering, showing a close kinship to those on Nos. i. and vii. A very similar glove loosely dated "16th century Spanish" is in the Victoria and Albert Museum.

Though, strictly, not liturgical in the sense that the preceding gloves are, the glove No. x. has been

included in this category because others of the same type are generally said to have been worn by ecclesiastics. The reason for this description lies in the circumstance that the undersides of the fingers are generally provided with slipstitch whereby the tips may be turned back when dipping the fingers in the holy water stoup. The practice was, however, universal in Catholic countries. I see nothing in the enrichment of the pro-

sent glove to suggest that it ever belonged to a cleric, and the laity were even more prone to insist upon the right to wear gloves in and out of season. Similar sixteenth-century gloves are in the collection of Mr. Robert Spence (*THE CONNOISSEUR*, October, 1919, p. 87, illustration Nos. i. and ii.).

Apart from its artistic merit and its documentary significance, a very considerable romantic interest



NO. VIII.—AN ITALIAN SEVENTEENTH-CENTURY EMBROIDERED GLOVE. NO. IX.—A SIMILAR STYLE FOR LAY USE. NO. X.—A GLOVE OF THE SIXTEENTH CENTURY

taches to the glove illustrated in No. xiii., for cording to an old tradition it originally belonged Armand-Jean du Plessis, Cardinal-Duc de Richelieu (1585-1642), the great minister of Louis XIII. As the glove of the redoubtable cardinal, against whom the Three Musketeers so often pitted their wits and swords, it was illustrated in Maze-Sencier's *Livre des Collectionneurs* (1761), when it was in the collection of Madame binal de Saint-Albin.

On grounds of style and enrichment this glove must be dated about 1620, but similar gloves with even larger cuffs are known at a rather earlier period. There exists a portrait—attributed quite wrongly to Federigo Zuccaro—of Thomas Cecil, second Baron Burghley and later Earl of Exeter, wherein he is shown as a man of about sixty wearing his baron's robes and the Collar of the Garter, conferred upon him in 1601. The sitter's age and dress, together with the Garter prove the portrait to have been painted in 1601 or but little later—no later than 1605. On his right hand is an enormous glove, the companion being held in his left. The cuff is decorated with horizontal bands of lace, a fringe of lace and three loops of ribbon to prevent the vent on the underside opening too widely. This portrait is unusually valuable in that it confirms the traditional one-time ownership and period of the gloves, now in the Victoria and Albert Museum, said to have been given by King James I. on his arrival in England to Sir Edward Denny. There can be little doubt that these huge cuffs were evolved solely that they might fit over the loose sleeves of ceremonial robes or a Cardinal's *cappa*, to which they were an appendage, rather than within the sleeves where their enrichment would be invisible.

One of the most charming gloves in the collection and fully representative of a

well-recognized group of such articles of dress both clerical and lay is illustrated in No. viii. It is of the long narrow type produced in Italy in the latter half of the seventeenth century. The enrichment takes the usual form of conventionalized flowers and horizontal bands of decoration filled with ribbon-work. In general, the motives appearing on gloves of this description are more stiffly treated and include frequent reproduction of the carnation, showing a close kinship to Oriental models and the characteristic embroidery of the Greek Islands (No. ix.).

In the majority of eighteenth-century gloves the Sacred Monogram is replaced by a "cross," usually of a debased rococo type within rays, or an elaborately foliated cross design (No. xiv.). These enrichments are sometimes embroidered in the fabric, but they are more generally applied as in No. v. Similar gloves may be seen in the cathedral treasuries at Kamp on the Niederrhein and at Freiburg in the Breisgau. The latest ecclesiastical glove in Mrs. Lehman's collection (No. xii.) must be placed well in the second half of the eighteenth century. The outline of the rather ugly cuff of ribbed silk, and the enrichment of formal and lifeless scrolls in metal thread indicate its period, but despite these drawbacks it is a good typical example which fittingly rounds off this series.

It is particularly unfortunate that our own national collection at South Kensington is as yet so poorly provided with ecclesiastical gloves. Apart from two pairs of gloves resembling Nos. i. and iv. in the foregoing notes, the Victoria and Albert Museum houses only one other pair. They are of knitted red silk with deep cuffs decorated with applied gold threads in formal patterns and at one time with a plain cross on the back of each hand (one cross is now missing). These are apparently Italian of the middle of the



NO. XI.—A GLOVE OF THE SECOND HALF OF THE SIXTEENTH CENTURY WITH RAYED MONOGRAM; NO. XII.—ONE OF THE LATE EIGHTEENTH CENTURY WITH SILK CUFF.

seventeenth century. Thanks, however, to the generosity of Mr. Robert Spence, who has lent a considerable proportion of his own valuable collection to supplement the splendid array of sixteenth-, seventeenth- and early eighteenth-century lay gloves in the Museum, the student may examine at his leisure one of the most interesting ecclesiastical gloves known to me. It is of English origin of light brown leather with a wide crimson satin cuff of characteristic mid-seventeenth-century pattern embroidered in gold and silver thread with various flowing motives. The principal enrichment is a bishop's mitre, of which the prolonged silver *infule* divide the surface of the cuff into irregularly shaped compartments.

The Textile Department of the Museum is moreover rich in a fine series of photographs illustrative of Mr. Spence's collection, which includes several liturgical gloves not referred to in these notes, and a few other photographs of gloves of this character now preserved in a collection in Spain. Two other pairs of ecclesiastical gloves, one white and the other crimson, which I

hope to illustrate in a later article, are in the Mayer Collection in the Public Museum at Liverpool.

It cannot be claimed that it is possible in the space of one short article to make a complete examination of such a complex subject as that afforded by the materials, cut, enrichment and decorative motives made use of during a period of three hundred years and in some half a dozen European countries. Fortunately for the student, there are here fewer modifying factors for which due allowance must be made than is the case with gloves intended for the use of the laity. National styles in embroidered ornament may here and there make an appearance, but the predominant

influences are those of Spain and Italy. The circumstance tends to a steady development and to an equally steady later debasement of both design and enrichment. To compensate, however, ecclesiastical gloves make but the rarest appearances in portraiture. And lacking the fixed points which such representation would provide the student would be hopelessly handicapped in his examination of this and many kindred problems, were it not for the valuable assistance of such generous collectors as Mrs. Lehman, who are always ready to place their precious possessions at the service of the ever inquisitive antiquary.

As I have said Mrs. Lehman's cabinets are rich in gloves of every description and of every century subsequent to the Renaissance. A few are of historical interest, and a number are types quite unrepresented in the public museums of this country. It is to be hoped therefore to illustrate and comment on a further selection of gloves from her collection in the near future, in the belief that some of the *lacunae* in the series at South Kensington may



NO. XIII. GLOVE THOUGHT TO HAVE BELONGED TO THE CARDINAL, DE RICHELIEU.
NO. XIV. ONE EMBROIDERED WITH ELABORATE FOLIATED CROSS, CIRCA 1740.

be filled if not with actual examples then at least pictorially.

It must not, however, be imagined that Mrs. Philip Lehman's collection comprises gloves alone. Madame Jubinal de Saint-Albin was the owner of possibly the finest series of embroidered caps in the seventeenth and eighteenth centuries outside any public museum. These, together with a number of children's caps, bags, garters and embroidered ribbon favours, also came into Mrs. Lehman's possession. These, like her gloves, are only briefly noticed by Maze-Sencier, and they undoubtedly deserve to be known by a far wider circle of students, for they are all of outstanding merit.

THE ORIGIN AND DEVELOPMENT OF SPECTACLES

By C. J. S. THOMPSON

Associate of the Royal Academy of Medicine (Turin)

ALTHOUGH spectacles have come to be articles of common use, there is considerable conjecture as to their origin, and it is remarkable how few collections of ancient spectacles are available for the use of the antiquary. One of the most comprehensive collections in this country is probably that belonging to Theodore Hamblin Ltd., to whom I am indebted for giving me access to it, and for the illustrations shown in this article.

It cannot be said with certainty if the idea of this "aid to Nature" originated in Europe or in the Far East. There is no evidence to show that either the ancient Egyptians or the Hebrews had knowledge of lenses, although it is stated that Sir John Layard discovered a plano-convex lens of rock-crystal when making excavations at Nineveh. Pliny and Seneca tell us that the early Greeks employed a glass ball filled with water for magnifying purposes, and we have the well-known story that Nero used an emerald as an eyeglass when watching the gladiatorial combats; but that is no proof that the Romans were acquainted with glasses or spectacles, for it is probable that he used it more on account of its green colour as a protection against the strong sunlight, than as a lens.

While we know from Celsus, that eye troubles were very common among the Romans and that



ST. PETER WEARING SPECTACLES : FROM A PICTURE WHICH IS IN THE CHURCH OF ST. JACOB, ROTHENBURG, BAVARIA



DRAWING OF THE CHANCELLOR WEARING GLASSES, FROM THE RECORDS OF THE COUNCIL OF CONSTANCE (CIRCA 1417), IN THE UNIVERSITY LIBRARY OF PRAGUE

they had their own oculists who treated eye diseases with their so-called specifics, he makes no mention of artificial aids to sight. There seems little doubt, however, that the Chinese employed lenses ground from quartz or semi-precious stones from early times. Marco Polo records that when he visited China in 1270, he found the people using lenses of this kind to aid their sight, while Horner and several other authorities assert that the only people of antiquity, who may have used spectacles, were the Chinese, who from an early period developed a knowledge of scientific appliances. In writings before the thirteenth century,



magnifying glasses are occasionally mentioned, but never spectacles. Roger Bacon, to whom the invention of the telescope is attributed, is the first to allude to glass lenses in 1276, and he adds when describing them "how useful they must be for those who are old and have weak sight," thus realizing their value and foreshadowing their general adoption. He imparted his knowledge of magnifying lenses to his intimate friend Heinrich Goethals, who, in 1285, was commissioned to go to Rome to interview Pope Martin IV.; but as the Pope died before he reached the Holy City, Goethals remained in Florence.

It is therefore very probable that he there met and repeated Bacon's idea to Spina, a Dominican friar, who was a friend of Salvino D'Armato to whom the invention of spectacles is generally attributed. In the archives of the monastery, where Spina died in 1313, it is recorded that "he was a good man of retiring disposition who understood how to reproduce anything he saw and of which he had heard. He made glasses himself which were first made by someone who would not divulge the secret of their manufacture. With kind heart and willing hand he imparted what knowledge he had to his followers." It is possible that the person who would not divulge the secret was Salvino D'Armato of Florence, for his tomb in the church of St. Maria Maggiore bears the following inscription:

HERE LIES SALVINO D'ARMATO OF THE AMATI OF FLORENCE. INVENTOR OF SPECTACLES. GOD PARDON HIM HIS SINS. A.D. 1317.

Little is known of D'Armato, but Giodano da

Rivatto, a monk of Pisa and a famous preacher, in a sermon delivered on February 28th, 1305, stated "It is barely twenty years since the art of making spectacles which enabled us to see better was invented; one of the most useful in the world. I have myself seen and spoken to the man who first made them." There is little doubt that he referred to Alessandro della Spina who was at the monastery in 1285. From this statement it would

appear that the date of invention was 1285, which was about the time that Goethals, the friend of Bacon, carried the knowledge of magnifying lenses to Italy.

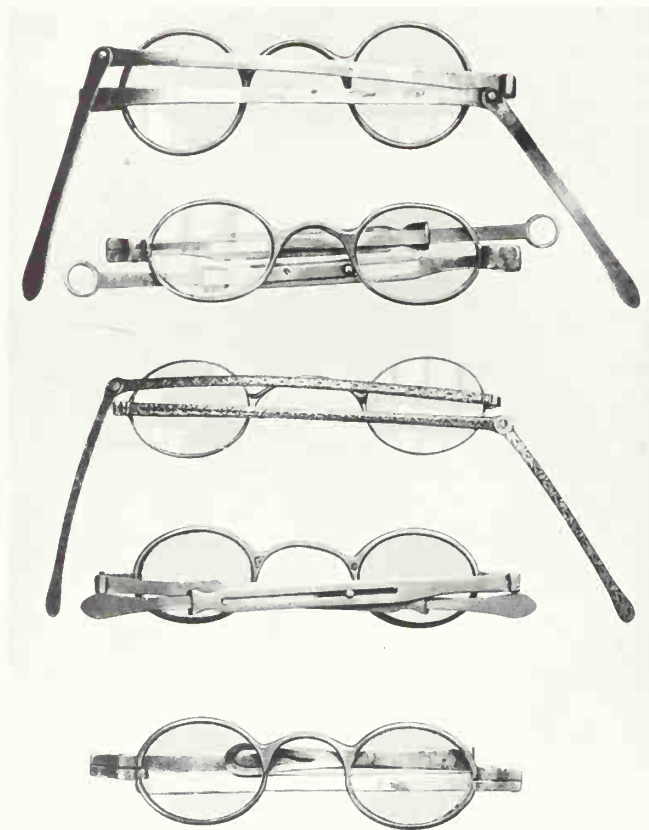
It would seem probable that D'Armato first utilized the knowledge, and the spectacles he devised were copied from Spina, who died in 1311. In Europe, therefore, it is clear that the device for assisting the sight, now called spectacles, was not known until the latter half of the thirteenth century. Evidence points to the fact that they originated in the single magnifying lens set in a frame of metal, horn or wood, with a short flat handle in order that it might be held to the eye. The single lens was at first called a "spectacle" and it was the double

lenses, which were the single ones hinged with a pin through the extremities of the handles so that they could be used for both eyes, that were called spectacles. Chaucer thus alludes to a "spectacle" in *The Wife's Tale*, written about 1386:

Povert a spectacle is as he thinkith me
Thurgh which he may his verrey friends se.

Another reference is made by Hoccleve in a manuscript of 1415, in which he says:

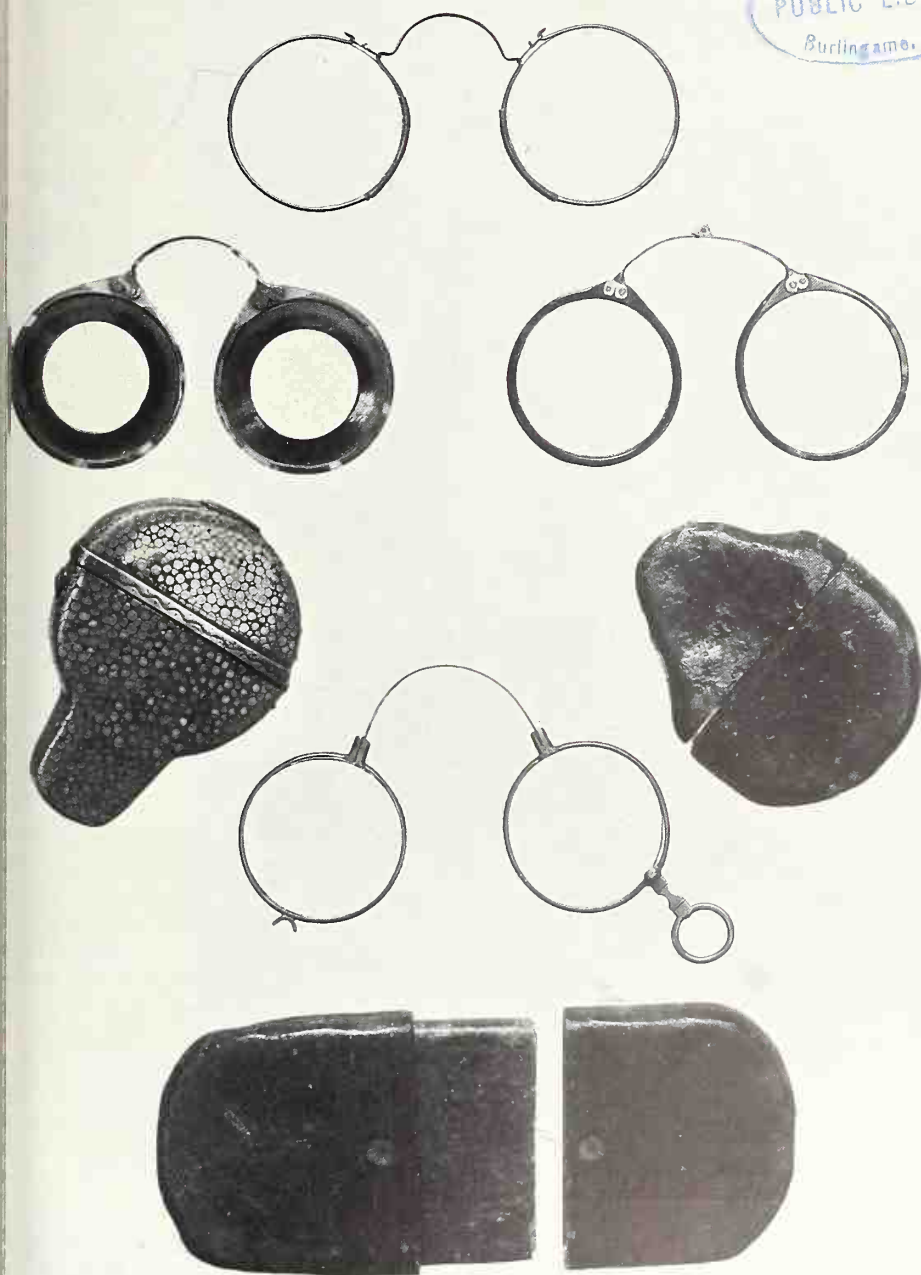
Right as a spectacle helpeth feeble sight
When a man on the book redith or writ.



VARIOUS TYPES OF SPECTACLES WITH GOLD OR SILVER FRAMES OF THE LATE EIGHTEENTH AND EARLY NINETEENTH CENTURIES

The Origin and Development of Spectacles

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UREMBERG EYEGLASSES AND CASES : LATE SEVENTEENTH AND EARLY EIGHTEENTH CENTURIES

From the single hand lens, it was but a short step to join and hinge them with a pin so that they could either be held or clipped on the nose and serve both eyes. This is clearly seen in an early miniature of St. Paul from a manuscript of the fourteenth century in the *Bibliothèque Nationale* in Paris. A still earlier representation exists in a

fresco by Tommaso da Modena (1352) in the church of S. Niccolò, Treviso, which depicts a monkish scribe, with a pair of spectacles fixed on his nose. A later drawing, which is said to date from 1417, is to be seen among the records of the Council of Constance, now preserved in the library of the University of Prague. The Chancellor is represented with a pair of glasses of a different type, the heavy frames of which appear to be of metal, connected by a central bar hinged at the bridge. Later representations in portraits and pictures are numerous.

In Germany and Flanders, thick lenses were apparently in use towards the close of the thirteenth century, for Francesco Redi, writing to Falconieri at Rome in 1676, says, that he had an old manuscript dated 1299 in which the scribe states, "I find myself so oppressed with years, that without the glasses known as spectacles, I have strength neither to read nor write. These have been lately invented for the convenience of poor old people who

are weak-sighted." Bernard Gordon, who was professor of medicine at Montpellier about 1305, was the first physician to mention glasses, which he says, "thanks to the remedies for eye complaints, were not necessary," while Guy de Chauliac, the famous French surgeon, who lived between 1298 and 1368, in praising his own eye-lotion,

remarks, "If this does not relieve you then try eyeglasses," implying that the faculty were at that time somewhat doubtful of their value.

The invention of printing in the middle of the fifteenth century, no doubt gave great impetus to the making of spectacles which enabled many to read and decipher the earlier manuscripts which they previously found illegible. Before the use of glass, the lenses employed were probably made of sections of quartz (that were afterwards called "pebbles"), beryl, tourmaline or other semi-precious stones.

We know from the reference by Lydgate in his *Life of our Ladye*, written about 1430, that the beryl was used in his time, for he alludes to looking "through crystal beryl or spectacle." There is also an interesting record of a festival in connection with the marriage of the Duchess of Jura of Austria which states, that "one Pietro Buonaparte who was Ambassador to the Austrian Court, caused a great sensation by appearing with glasses across his nose called 'beryls,' said to have been invented by the Florentine, Salvino D'Amato."

When glass came to be employed, the chief centre for its manufacture was Venice, and that made at Murano had a high reputation, but at the end of the sixteenth century, the Germans acquired the art, and Nuremberg, Augsburg and Regensburg became important centres of the industry. The German glass was blown and the pieces were thin, while the Murano glass was favoured on account of its thickness. But if the German glass was cheaper and lighter, it also lent itself to thinner frames, and these appear to have been first made of leather, fish bones being introduced to strengthen the spring. This was evidently found to be unsatisfactory, for early in the

seventeenth century, light steel frames came into vogue with a semi-circular metal spring joined together with wire, which made them more secure on the nose. The lenses were round and popularly known as "Nuremberg glasses." They were chiefly sold by Jewish peddlars who travelled the country from place to place doing what was doubtless a profitable business, and even performing operations when they thought it necessary to do so.

According to the Nuremberg Guild Decrees, after 1577 Venetian spectacles were only allowed to be sold by peddlars and other tradespeople in the streets of Nuremberg, and the glasses made in the city were permitted to be sold only at the various workshops at which they were made. Attention was next given to improving the method of fixing the often heavy frames in position where springs were found ineffective. Strings were sometimes attached to the side of the frames and looped round the ears, and this method led to the use of a flat band of metal hinged to the rims on each side which rested on the ears, and from this developed the side-piece common to-day.

The use of iron, copper and brass wire and improved methods of

grooving, gave a great impetus to the production of cheap spectacles, while on the other hand, the employment of gold and silver for frames made them very costly. In London, during the eighteenth century, a pair of ordinary spectacles might be bought for a shilling, while the value of a pair with gold frames was said to be from ten to twenty pounds. Considerable skill was often lavished on the last named, as may be seen in the richly chased gold frame of a pair of spectacles in the Hambli collection. Circular-shaped lenses continued in vogue until the early part of the eighteenth cen-



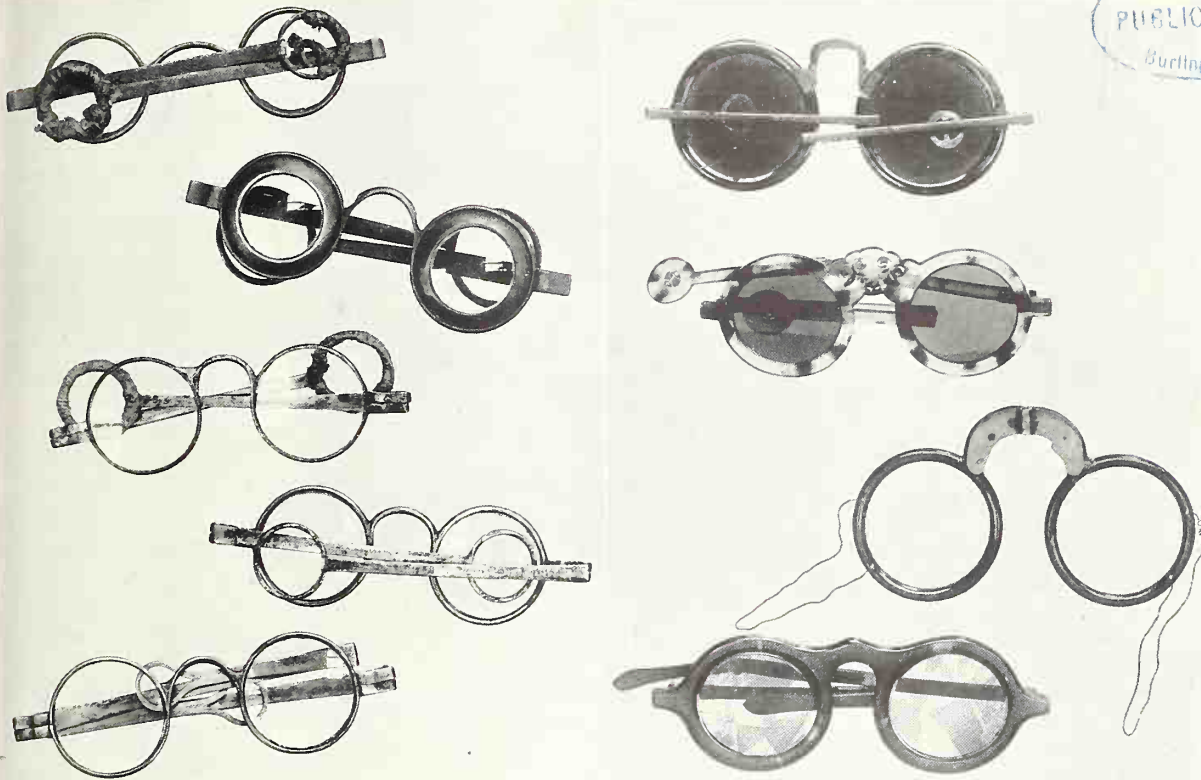
SPECTACLES WITH COLOURED LENSES OF VARIOUS SHAPES, AND SIDE LENSES: LATE EIGHTEENTH AND NINETEENTH CENTURIES



TWO USURERS: FROM THE PAINTING ON PANEL
BY QUENTIN MATSYS: PINACOTECA, BOLOGNA



The Origin and Development of Spectacles



THE GROUP SHOWN LEFT ARE EARLY NINETEENTH-CENTURY EXAMPLES WITH HORN AND STEEL FRAMES; THOSE ON THE RIGHT ARE TYPES OF CHINESE SPECTACLES WITH HORN AND PAPIER MÂCHÉ FRAMES AND A CHINESE PAIR OF HINGED EYEGLASSES

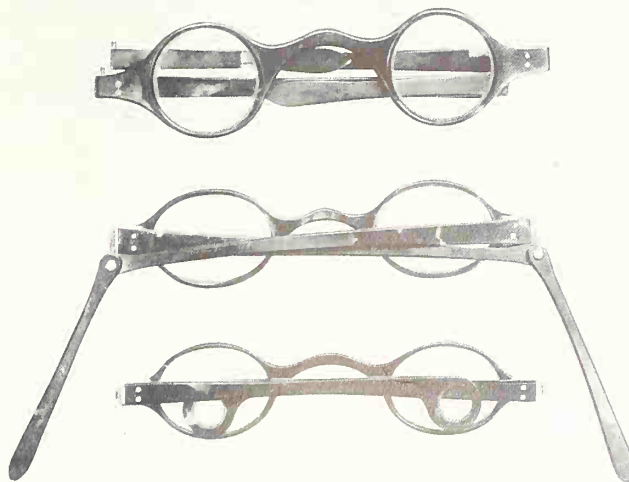
ury, when they were gradually superseded by those of oval or bow shape. Frames of horn, made from the horns and not the hoofs of oxen, were in use in the time of William and Mary, while horn with steel mountings and metal side-pieces that rested on the ears, were employed for the heavier lenses. Silver frames were re-introduced in the time of Queen Anne with round or bow lenses, the side-pieces often being hinged and made telescopic or long enough to pass partly round the head.

In the early Georgian period, tinted glasses of

blue, green or amber, were often used with the object of protecting the eyes from strong light and were popularly called "eye-preservers." Some

of these were made with hinged wings so as to cover the eye, for says Ayscough writing in 1752, "an offensive glaring light is very prejudicial to the eyes and on that account, green and blue glasses have been advised, though they make every object appear with their own hue."

Tortoise-shell frames appear to have come into use about the time of George III., and soon became popu-



TYPES OF LATE EIGHTEENTH- AND NINETEENTH-CENTURY TORTOISE-SHELL FRAMES, TWO HAVING EXTENDED SIDE-PIECES HINGED TO FOLD

lar on account of their lightness. Lenses at this time were made smaller and either circular or bow shaped, the side-pieces which rested on the ears being sometimes terminated with a little flat disc covered with velvet to make the fitting of the frame more comfortable. In course of time, they gave way to steel frames which were found to be more durable and less expensive, while later they were succeeded by the frames of finer and less conspicuous steel wire which were so commonly worn in the last century. Then followed the rimless pattern, with the idea of making the spectacles as light and as inconspicuous as possible, but with a swing of the pendulum in the opposite direction, we have had the reversion in recent years to the large circular lenses in thick tortoise-shell or horn frames which are now so generally in vogue.

Folding eyeglasses which are still in common use, differ little in shape from those of ancient times. The monocle, or single eyeglass, developed from the reading lens, and was revived in the latter part of the eighteenth century in the form of the "quizzing glass" that was so much affected by the beaux of the Georgian era. Mention may be made, however, of the folding glasses with a handle which the French called *lorgnons* or *lorgnettes*, of which the frames and mounts of gold, silver or pinchbeck were often beautifully and artistically wrought and were real works of art.

Much more might be written about spectacles, with which almost everyone is now familiar, but

this brief outline of their origin and development may serve to give those interested, some idea of their origin and development from the primitive magnifying lens to the spectacles of modern times.

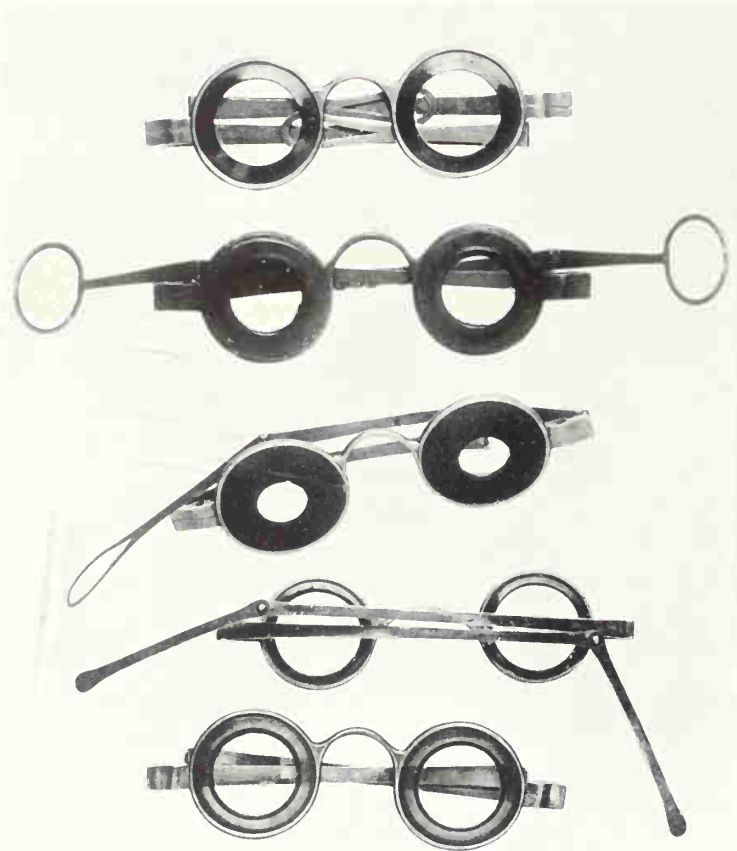
It is a curious fact, perhaps not generally known, that in the seventeenth century in some countries spectacles did not owe their popularity as aids to sight alone; just as the single eyeglass became a

vogue in England more from affectation than for utility. Hieronymus of Milan tells us, that in 1658, spectacle became very popular in Spain "as the wearers were supposed to look more important and dignified, and that they were taken in high society as signs of elegance, distinction, superiority and gravity." Thus, learned philosophers, theologians, doctors and bibliophiles were often depicted as wearing spectacles; probably with the idea, in many cases, of adding to the dignity of their appearance.

After their introduction into Spain their use

became very general, which is shown from the fact that the first treatise on spectacles in a modern language was written by a Spaniard named B. Daza da Valdes in 1623. In France, on the other hand, in the eighteenth century, spectacles were chiefly used to conceal the defects and weaknesses of the eyes, but it was not fashionable to wear them in public, hence the introduction of *lorgnettes* which could be held in the hand and used when required.

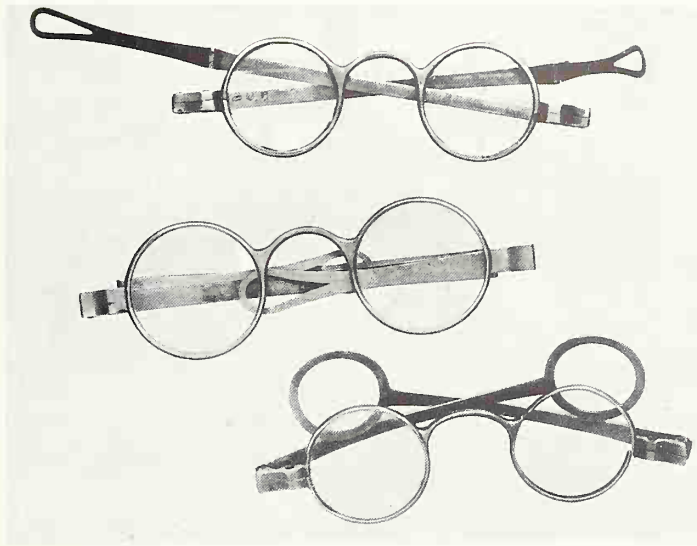
Improvements in the construction of glasses



SPECTACLES FITTED WITH VARIOUS-SIZED LENSES AND STYLES OF FRAMES MADE OF HORN, WOOD OR TORTOISE-SHELL, USED IN THE EIGHTEENTH CENTURY

The Origin and Development of Spectacles

began in America at the end of the eighteenth century, when Dr. Benjamin Franklin first suggested the use of the bi-ocular lenses which are still used. Since then, and especially within the last twenty-five years, spectacle-making has made great strides and the unsightly thick frames have given way to the use of lighter and less conspicuous materials for that purpose. Thus we may look forward in the future to still greater improvements in what is a very necessary industry. One of many versions of *The Usurers*, or *The*



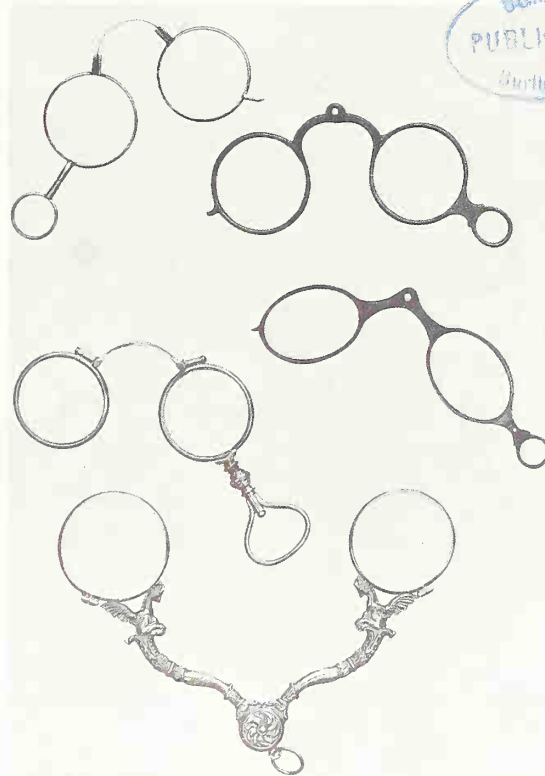
EIGHTEENTH-CENTURY SILVER FRAMES, SIDE-PIECES WITH LOOPED ENDS

Money Changers by Quentin Matsys, or attributed to him, here reproduced as a plate, shows one of the usurers wearing a pair of spectacles. This illustrates the type without side-pieces, but hinged on a pin through the extremity of the handles so that they could be clipped to the nose, as described on p. 232, and is an interesting example of the fifteenth century. A seventeenth-century

pair of spectacles with thick horn frames, such as are fashionable to-day, appear in the portrait of Quevedo by Velazquez at Apsley House.



SINGLE EYEGASSES, KNOWN AS "QUIZZING" GLASSES IN OLD, PINCHBECK AND SILVER: LATE EIGHTEENTH CENTURY



A FRENCH HAND FRAME AND TYPES OF FOLDING EYEGASSES OF THE LATE EIGHTEENTH AND NINETEENTH CENTURIES

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SOME VASES IN THE HURLBUTT COLLECTION

By FRANK HURLBUTT

AMONG the illustrations in the *Cheyne Book of Chelsea China*, there is a vase (pl. 24, fig. 79) decorated with flowers and insects on the flat in the style of the period, and of similar shape to the Bow vase shown here (No. i.). The one in the *Cheyne Book* (like many others illustrated in its pages) was not the work of Chelsea, but of Bow. Another vase, of the same shape with Tebo's applied ornament, and correctly ascribed to Bow, is shown pl. 28, fig. B, in *Old English Porcelain*, by W. B. Honey. The remarkable feature of the earlier Bow vase (No. i.) is, the decoration, which consists of large and small lizards, snails in shells (and half out of them) among green moss, etc.; both decoration and colouring being in the manner of Palissy. I know of no other specimen with this type of ornamentation. On the flat spaces, between the moulded and applied forms, flying birds and insects are delicately pencilled in a manner and colouring sometimes attributed, erroneously, to the earliest Worcester work.

One, the hexagonal example (No. ii.) is a red anchor marked Chelsea vase and cover, which is 12 inches high, and of the same period, decorated in what is known as the Kakiemon manner, but the form is an exact copy of a Meissen vase. It is particularly brilliant in its red, blue, green and yellow colourings, the enamel blue being similar to that used during the same period at Bow, and sometimes claimed as a distinctive Bow pigment, which it is not. Bow artists, however, did use it more lavishly, and less tastefully, than those of Chelsea or of the other well-known early factories.



No. I.—BOW VASE IN THE PALISSY STYLE 12 IN. HIGH

Among the rarest examples in my collection is a complete garniture (No. vi.) of the early Dr. Wall Worcester vases with covers and beakers (circa 1752-55), painted on the white with birds on branches in brilliant and unusual colouring; the

height of the vases with covers being 9 inches and that of the beakers 6 inches. These vases have the blue green translucency of the earliest Worcester pieces. The painting of the birds is quite unlike that of the later similarly decorated, Dr. Wall period pieces in form, execution and colouring. The colouring, in fact, resembles more the painting of birds on the Meissen pieces of 1740-50, and though red, crimson, blue and purple are also present, the dominant tints are black and yellow. All the colours are laid on thickly, standing up on the glaze, and all have a semi-mat appearance, a later characteristic of the blue only. The raised leaves of the knobs on the vase-covers are veined in black, which is always an indication of early manufacture.

There is, in my collection a chocolate pot, also with the body glaze and bird decoration of the early Dr. Wall period. The cover of this pot, obviously painted by the same hand, is ornamented with a fine group of fruit, leaves and berries. The painting of the fruit is unusual and distinctive, apple, plums and other motifs being delicately and minutely spotted, while a curious fruit, which may be intended for either a fig or pear, is covered with an almost microscopic pheasant eye (*œil de perdrix*).

One interesting early Bow vase and cover (No. v.), is 15 inches high, repaired by Tebo, and bear



No. II.—CHELSEA VASE: RED ANCHOR MARK

ing his impressed T° mark. Since I wrote my book *Bow Porcelain*, it has been discovered by Dr. Bellamy Gardner, that Tebo really was a living person (also that his mark was not an indication that a piece was to be put at the "Top of Oven"), and that his house and shop at Blewitts'

well-known Bow eagle with purple and gold feathers, gold beak and claws.

All the available flat spaces between the applied ornamentations are painted with Bow flowers in bright enamel colours by the same Bow artist who painted the shell-shaped compartment and the four-lobed tureen and



No. III.—A CHAMBERLAIN WORCESTER VASE

Buildings, Fetter Lane, were sold in 1747. In the advertisement of this sale, his name was spelled Feboe and he was described as a jeweller. After his premises were sold, he may well have modelled and "repaired" porcelain, as he had previously repaired gold and silver. If so, he was by no means the only jeweller who forsook the precious metals

or porcelain, Gouyn, Sprionot, Flight and many others being among them.

The Bow vase we have mentioned might almost be described as rococo run amok. It displays the utmost extravagance of rococo ornament, the details of which are clearly shown in the accompanying illustration (No. v.). The colouring, however, is purely Bow in style, and Tebo Bow at that. It is covered with crimson, green and gold scrolls from top to bottom, the shoulders and cover being perforated. The mask handles and the cover are wreathed with brightly coloured garlands of flowers and leaves, and the cover is surmounted by a

cover, illustrated (pl. 14) in *Bow Porcelain*; an identical cover having been disinterred from the old Bow factory site. A larger vase of similar shape and with the T° mark in the Victoria and Albert Museum is still, I believe, erroneously described as of Worcester origin. Tebo worked at many places. At Bow, Plymouth, Bristol and Dublin

certainly; but he never worked at Worcester. At different times I have placed this vase in my early Bow and early Worcester cabinets. In the latter it was an impossible association, but among the Bow it is at home, and in complete harmony with its neighbours.

The Derby bracket vase (No. iv.), which is 10 inches high, is both uncommon and an excellent example of the more restrained rococo forms. The mask in high relief at the base, is typical of Derby ornament of this period and may be compared with that of the river god of the Derby "Fountain" vase, shown in my previous article which



No. IV.—DERBY BRACKET VASE IN THE ROCOCO STYLE

appeared in *THE CONNOISSEUR* for January, 1933. The scroll forms are touched with turquoise and gold; the bouquet of flowers in the centre panel is by the same hand as the decorations on the early Derby vases which are supposed to have been painted by the first William Duesbury.

With the set of three early Derby vases and covers (No. ix.), there is a decided Oriental influence evident, for these are decorated in the Chinese manner of the *famille rose*. The scrolled diapers are in red and gold, with the figures and other motifs in enamel colours. Indeed, so alike are they in decoration and colouring to Chinese (though the paste is creamy and the glaze soft and unctuous) that they are frequently mistaken for such, the deception being added to by the marks on the bottoms which are the double circle in underglaze blue. But in the middle is a very European-like figure in red enamel. Derby pieces in the Chinese manner are uncommon, but I have an early Derby plate and a Chelsea Derby cup and saucer similarly decorated.

A Worcester hexagonal vase and cover (No. iii.), 12 inches high, was made at Chamberlain's factory, not at the works established by Dr. Wall, William Davis and others. Yet it is painted with the Kakiemon pattern of the "Flying Fox," as it is



No. V.—BOW VASE. IMPRESSED T^h MARK

called by the dealers. This same pattern was used at Meissen as early as 1720; at Chelsea in 1750 and by Dr. Wall at Worcester about 1755-60. The vase is marked, inside the cover, in puce enamel script—*Chamberlain Worcester*. It dates from about 1800, but the colouring of the vase and the enamels are, in every way, similar to those found on the earlier pieces; which indicate the length of time these popular patterns remained in favour.

Derby campana are represented by the pair of shaped vase (No. viii.) of the William Duesbury II. period, *circa* 1796. These are 12½ in. high and have a peach bloom ground relieved with fine burnished gilding. In the large centre reserves are groups of flowers, in brilliant enamels, on pedestals, or marble slabs, painted by the versatile John Brewer. They are marked with the *crowne D* and *batons* in reddish brown the crown being jewelled.

The pair of jardinières (No. vii.), I have classified as Church Gresley. They have a vivid canary ground, which is diapered in red with sort of elongated honeycomb pattern; and, at the back, this diaper supports a landscape of pagoda, trees, rocks, with birds, in sepia, all in the Chinese manner. In front, is a gold-framed white reserve panel, painted with flowers in natural colour.



No. VI.—GARNITURE OF THREE WORCESTER VASES, 9 IN. HIGH, AND TWO BEAKERS, 6 IN. HIGH: EARLY WALL PERIOD

Some Vases in the Hurlbutt Collection



No. VII.—CHURCH GRESLEY JARDINIÈRES : RED DIAPER ON YELLOW GROUND

These pieces are closely akin to Barr, Flight and Barr Worcester porcelain in paste, glaze and decoration, but it must be remembered that the Church Gresley factory was started, by Sir Nigel Gresley, in 1796 and closed down in 1808. This period coincides with that of Barr, Flight and Barr at Worcester; consequently, it is natural that the Church Gresley porcelain should resemble the Worcester porcelain of that period.

Some writers and collectors are under the impression that each new porcelain factory, as it was established, began at the same experimental stage of manufacture as the early Chelsea, Bow, Worces-

ter or Derby factories, but this was not so. Actually, each later factory benefited to a greater or lesser degree from the failures and successes of those which had been established some time before; the explanation of this being that the owner or manager, of the new factory, instead of undertaking expensive experiments, merely induced a few of the trained workmen to leave some successful factory, and join his staff by offering them an agreement and higher wages. These men instructed others less experienced in the making of porcelain, which, for that very reason, would be similar in character to that made at the factory at which they had been employed previously, and in view of this fact, I think it is highly probable

that these jardinières were made at Church Gresley.

Lastly, a set of three Swansea vases (No. x.) of William Billingsley's exquisite paste and glaze. These are decorated with wide bands of pink roses and green leaves on a multi-dotted gold ground, bordered with gold foliage. They have the old Derby "Three Rose" pattern painted above and below the band of the larger vase and above that of the smaller two, the height of the centre vase being 10 inches. This "Three Rose" pattern was, with reason, a favourite design at Derby, and was widely copied by other factories. It was probably first painted by James Turner. For instance, besides being used at Derby, Nantgarw, and Swansea, I have a marked specimen of the same pattern on a Davenport jug and have seen marked specimens of Spode, so decorated. The dotted gold border is frequently found on marked Nantgarw and Swansea pieces, and, I believe, originated at those factories.

To turn back to the early Bow vase shown (No. i.), it is a moot point whether we ought not to call these pieces Stratford porcelain. As has now definitely been proved by Mr. Toppin's excavations, all the so-called Bow porcelain manufactured after 1749 was made in Wetherby and Crowther's factory called New Canton and situated on both sides of the main street of Stratford, Essex. I was recently looking through a work on old London, *London and its Environs Described*, published by R. and J. Dodsley, in Pall-Mall



No. VIII.—PAIR OF DERBY CAMPANA-SHAPED VASES, PAINTED BY JOHN BREWER

MDCCLVI, when I came upon three interesting allusions to Bow and Stratford, which read :

BOW, a village in Middlesex, a little to the east of Mile-end, also called Stratford le Bow, is named Bow, from the stone arches of its bridge built over the river Lea, by Maud the wife of Henry I. Its church built by Henry II. was a chapel of ease to Stepney ; but it was lately made parochial.

This village is inhabited by many whitsters and scarlet dyers, and here has lately been set up a large manufactory of porcelain, which is brought to such perfection as to be very little inferior to that of China. (Vol. I., p. 340.)

STRATFORD LE BOW, a village to the east of Mile-End. See the article Bow. (Vol. VI., p. 80.)

STRATFORD or STRATFORD LONGTHORN, the first village in Essex, next to London, in the parish of Westham. It had an abbey, which together with the church was given by King Henry VIII. to Sir Peter Meautys of Westham. This parish has greatly increased of late years in buildings and inhabitants, every vacancy being in a manner filled



NO. IX.—SET OF DERBY VASES IN THE CHINESE MANNER

up, by the addition of two little new built hamlets, they may be thus called on the forest side of the town; . . . while the hithe part, in spite of rivers canals, and marsh grounds, is almost joined to Bow. (Vol. VI., p. 81.)

In Vol. II, there is a large-scale map of London entitled *The Environs or Countries Twenty Mile Round LONDON, Drawn from Accurate Surveys by Thomas Kitchen, Geographer*. This shows the river Lea, with *Stratford le Bow* printed in large

type on the Middlesex side of the river and *Stratford Langthorn* (sic) in type of equal size, on the Essex side of the river, i.e. close to *West Ham* (her spelled in two words) put in small type.

The truth of the matter appears to be, therefore that the Bow porcelain made by Heylyn and Fry from 1745 to 1749, was made in Heylyn's glass house at Stratford le Bow (now called Bow); and the Bow porcelain made by Weatherby and Crowther (with Fry as manager) from 1749 to 1771 at the New Canton factory, Stratford Langthorn



NO. X.—SET OF SWANSEA VASES, DECORATED WITH THE OLD DERBY THREE ROSE PATTERN—CENTRE VASE 10 IN. HIGH

THE EARLY WORK OF JOHN OPIE, R.A.

By J. W. SCOBELL ARMSTRONG



THE modest object of the present article is to explore somewhat further than has yet been done a single short period of Opie's life, namely, the last years before he left Cornwall and went with Wolcot to London; for it is to his work

during this period that his fame was initially due, and competent critics have thought that none of his maturer work as a portrait painter surpassed the best of his achievements during those years. Owing to the fact that most of his early portraits still hang in the secluded country seats in Cornwall, where they were painted, Opie's genius as a boy has not been fully realized. He is known chiefly through his later painting, which, fine as much of it was, never had quite the same *élan* as is shown in his earlier work.

In these days, the world is so ready to welcome the youthful prodigy, and to stifle his budding genius with its embraces, that the eulogies poured upon him when he first appears

must always be taken with more than a grain of salt. In the eighteenth century, however, the road to recognition was far harder and steeper than it is to-day, and one may therefore safely assume that there were good and solid grounds for the widespread chorus of admiration with which the rising of this new star in the world of art was greeted in 1782.

We find the Cornish boy painter described in that year by art reviewers as "this wonderful youth . . . beyond even Rembrandt," as "a genius whose works rival the greatest masters ancient and

modern," as one from whom "we hope that Sir Joshua Reynolds will take some lessons." Nor is it the opinion of art reviewers alone that is involved. Reynolds himself made two recorded comments on the young artist's qualities at this period,

which abundantly confirm the general view as to the merits of his work, describing him to Northcote as "like Caravaggio but finer," and saying of him on another occasion, "This youth begins where most artists leave off." Since it can hardly be contended, even by the warmest admirers of Opie's later work, that, fine though it be, it wholly justifies the extravagant prophecies current with regard to him in 1782, one is curious to know a little more than the biographies contain with regard to those early works which gained for him as a boy his appellation of the "Cornish Wonder."

Opie was born at St. Agnes, near Truro, in May, 1761. His first attempt at painting in child-

hood seems to have been in some degree inspired by jealousy, which Fuseli, rightly or wrongly, held to be the dominant trait of his physiognomy in later life. At the early age of ten he felt a strong desire to outshine a schoolmate who had gained some celebrity in the village by his clever painting of butterflies. Little John made the attempt and succeeded. A year or two later he did a portrait of his own father, having, it is said, first irritated the old man to such a degree as to secure a thrashing, and this, for the express purpose of getting the



SELF-PORTRAIT OF OPIE PAINTED AT THE AGE OF SIXTEEN

proper sparkle and fire into the eyes of his unwilling and intractable subject.

In 1775, at the age of fourteen, the boy first came into contact with Wolcot, who had at that time just set up a practice as a physician in Truro. The contact seems, in the circumstances, to have been so startlingly opportune that many might regard it as an instance of divine intervention in human affairs. Every obstacle had been placed in the boy's way, for his father strongly objected to his becoming an artist.

It is recorded that shortly after his discovery by Wolcot the boy "painted a portrait of a parrot walking down from his perch so cleverly that the artist received the greatest compliments that possibly could be paid to him by all the parrots in the town continuing to notice it whenever it was presented to them." * Not very long after his introduction to Wolcot, Opie began his career as a travelling artist, charging at first 7s. 6d. each for his portraits, which modest demand was soon, in deference to the advice of Wolcot, increased to half a guinea. In 1778, the boy, who had been unwell, was invited to Place, the country seat of the Prideaux family, near Padstow, where

he was put in charge of the housekeeper to recuperate. While there he painted the whole household, including the dogs and cats, and returned home in a smart suit with twenty guineas in his pocket.†

In the following year (1779) Wolcot moved to Helston and took Opie with him. By this time the latter had so far advanced in his art that he was able to obtain a guinea each for his portraits from well-to-do sitters. During the next year and a half, and before he had attained the age of twenty, he painted nearly all the best of his early works, of which several illustrations will be found here. Of

his last achievements before leaving the west country, Farington writes thus, in his diary while at Exeter in December, 1810:

I afterwards went with Mr. Patch to the Hospital where saw two portraits painted by Opie, one a half length of the late Dr. Glass of Exeter, who first prepared magnesia, the other a three-quarter of the late Mr. Patch, the surgeon. These portraits were painted by Opie while on his way from Cornwall to London before he had seen any other works of art but those he had met with in Cornwall and Devonshire yet are these pictures, especially that of Mr. Patch, equal in

merit with those which he executed in the latter period of his life. It would perhaps not be going too far to say that the portrait of Mr. Patch is both in respect of drawing, close attention to nature, and care in execution, one of his best pictures, having more truth and delicacy in and less of manner such as every artist has more or less of after long practice.

It is probable that the first house in which Opie resumed his activities as a painter after his arrival at Helston, was the neighbouring Cornish mansion of Penrose, whose owner Mr. Rogers, one of the largest landlords in the county, became one of his most helpful patrons. After painting a number of portraits in the Helston district, the boy decided to go further afield. Passing through Penzance, he found his way to Castle Horneck

the ancient country seat of the Borlases—to whom he probably bore an introduction either from Mr. Rogers or Lord Bateman. Here he seems to have been well received and liberally patronised. Captain Samuel Borlase, the then owner, was just the sort of sitter whom he liked painting—a man of striking features and strong personality—one who had, not many years before, with a handful of militia, rescued the stranded ship *Mercy* from a mob of tinnies in Mounts Bay, and had received a silver rapier from the American owners in recognition of his gallantry.

It is probable that, after leaving Castle Horneck the young artist proceeded along the old coast



MRS. GEORGE PENDER SCOBELL AND HER BABY BY JOHN OPIE

* *Nollekens and his Times*, 1st ed., by J. T. Smith.
† *Life of Opie*, by Ada Earland.



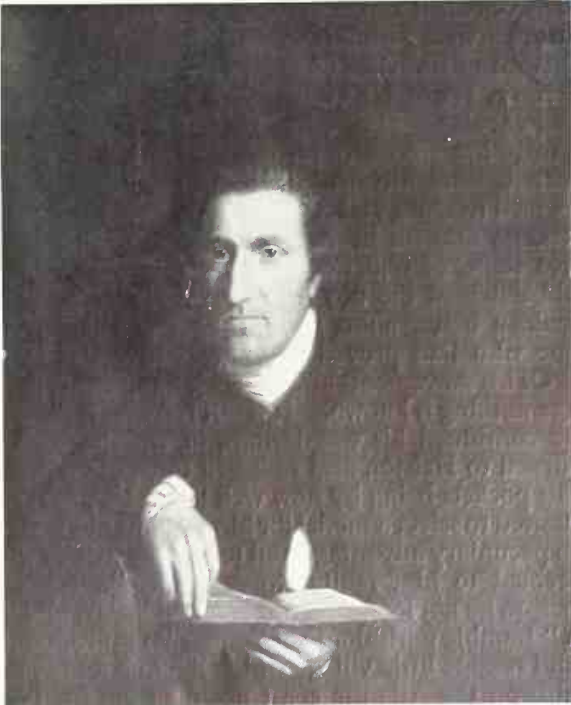
MRS. ARMSTRONG NÉE MARY ANNE GURNELL: BY JOHN OPIE

ad towards the Land's End, and on reaching the neighbourhood of St. Buryan, presented himself at Skenna, the last country seat of any size in Cornwall. His portrait of its mistress, the aged Mrs. Wynter, is an example of Opie at his best. He has often been reproached, not perhaps unjustly, for his lack of tenderness; but if that defect made itself apparent at times in his later work, it may confidently be said that few painters have ever painted old age with greater tenderness than Opie did in those early years. His portrait of Mrs. Wynter is a good illustration of this, and the portrait which he had recently done of old Kneebone Helston is another striking example of his understanding of the old. This last is owned by Mr. A. D. Bridger of Penzance, who also possesses an interesting letter written by the artist to his mother just after his first interview with the King. About the end of 1779 Opie found his way to the village of Sancreed. The Vicar, Mr. George Under Scobell, a kindly ecclesiastic with a comfortable income of £1,500 a year derived from the livings of Sancreed and St. Just, either took him at the Vicarage or found quarters for him near by. Here Opie stayed for some time, painting no less than seven members of the Scobell family. The Scobell collection is of considerable interest in that it shows Opie at his best and at his worst—revealing, in a striking way, both the merits and defects of his painting and of his character. Lawrence

writing to a friend with regard to Opie's picture of the Death of Rizzio in 1787, says :

He has studied, and that to a great degree, the beauty of chiaro oscuro and fine colouring, but has not, I think, sufficiently attended to the great end of painting—the expressing with truth the human heart in the traits of the countenance.

In three, or possibly four, of the Scobell portraits, Lawrence might have found abundant confirmation of his criticism; but in the others he would have found none. Opie's portrait of little George Scobell, a rather plain child, is full of tenderness and comprehension, and has a striking freshness and vitality. Probably, however, the most remarkable thing in the collection is the face of Mrs. Scobell looking down at the baby in her arms. She, too, was plain, but Opie, who loved his own mother, was able to discover "the intention of her soul" and to paint it. When he came to the baby itself, his *modus operandi* was very different. Boylike, he evidently did not think a baby worth painting, and had no hesitation in indicating this view on his canvas. It may be of interest to note that this baby afterwards became Colonel John Scobell, and was painted in early middle age much more creditably by the younger Opie, who, just as his great-uncle had done in an earlier generation, painted the whole family, who were then residing at Nancealverne, near Penzance.



CAPTAIN SAMUEL BORLASE WITH A BOOK : BY JOHN OPIE

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Opie's next best performance at Sancreed Vicarage was his portrait of the handsome, sulky-faced elder son of the Vicar. This portrait is painted with sympathy, and is very much alive. When he came to the Vicar's two daughters the young painter evidently found his work far less congenial. Of "Mary" he painted a stiff and rather unkind portrait, which is, however, by no means without merit. "Melloney," who was quite a good-looking girl, fared far worse at his hands. Her portrait and that of the elderly John Scobell, the Vicar's younger brother, have little to recommend them. The boy's patience with his sitters was evidently by this time exhausted. The Vicar himself seems to have been the last straw.

Opie's portrait of the last-mentioned, when looked at side by side with the first three portraits above referred to, hardly deserves to be called a portrait at all; it is little more than a perfunctory representation of a pink-faced cleric with eyes resembling gooseberries. It would never occur to any casual observer that the portrait of Mr. Scobell and of his little son were painted by the same hand. The Vicar, from what is known about him, can hardly have been quite such a nonentity as he seemed to Opie, and it is strange that an instinctive sense of obligation did not lead the boy to make a better effort for one who had proved so appreciative a patron.

Of his movements after leaving Sancreed Vicarage nothing is known. It is not recorded whether he continued his wanderings, or whether he returned to Helston and resumed them afterwards. His pockets being by now well lined, he probably desired to select a model for himself without regard to pecuniary advantage and to paint someone who seemed to him really worth painting. Such a person he not long afterwards found in Mr. Quick, a "humble parishioner of Zennor" that romantic and remote little village which lies in a fold of the hills on the Atlantic coast not far from St. Ives. His portrait of this rugged old Cornishman is, in

the opinion of the writer, one of his masterpiece. It was bought by Mr. Rogers of Penrose.

Early in 1781, Opie left Cornwall, and travelling with Wolcot to Exeter painted a number of portraits in that city and its neighbourhood. Thence the pair proceeded to London, where they arrived in November. Very soon after they had taken up their quarters in Orange Court "the adjoining streets became thronged with carriages filled with the highest rank and beauty to sit to the Cornish wonder." * It has often been told how the boy was made a show of and decked in outlandish attire by that artful advertiser Wolcot. The latter, who, however great his merits as a critic of art,

was little qualified in other respects to be a mentor of youth, decidedly made no effort to improve the manners of his *protégé*, who was himself by nature unadaptable, yet sufficiently clever and sensitive to feel the indignity of his position acutely and to resent it.

The remainder of Opie's life does not fall within the scope of this article, but a word may be said in conclusion to the effect of his emigration from Cornwall upon his character and subsequent work. In 1785, the *St. James's Chronicle* laments the falling off in Opie's painting, which it ascribes to the flattery of Sir Joshua and others.† This criticism is unfair to the painter. His was not the

kind of character that could be spoilt by praise. He was very diffident of his own powers, and suffered all through life from what would be called to-day an inferiority complex. Courage and pertinacity he most certainly possessed in a high degree, but in later life, after he had been transplanted from Cornwall, he seems to have become intensely self-critical. This diffidence of himself may well explain the fact that, great as were his achievements in later life, his native genius did not survive undamaged its contact with the school.

Although, at his best, he was undoubtedly one



MR. QUICK OF ZENNOR, CORNWALL BY JOHN OPIE

* *Farington's Diary*, Vol. 2, p. 2.

† *Whitely's Artists and their Friends*.



THE REVEREND GEORGE SCOBELL, D.D.
AS A CHILD, HOLDING HIS DOG "FOP":
AN EARLY WORK BY JOHN OPIE, R.A.
PAINTED AT THE VICARAGE, SANCREED





of the finest painters of his age, one cannot help wondering whether he might not have become an even greater one had he never crossed the Tamar. Plunged into a puzzling and uncongenial environment, superciliously patronised and subsequently dropped by smart folk who enjoyed the novelty of being painted by a young barbarian with a green leather in his cap, despising his new patrons, most of whom were persons of social rather than mental distinction, it is not surprising that he grew harsh and bitter. What is really astonishing is the fact that in such surroundings and faced with such temptations he still continued to pursue his art with so much perseverance, truthfulness and sincerity. He was probably just as anxious to excel his more popular rivals as he had once been to excel his little school-fellow at painting butterflies; but this ambition never induced him to swerve by a hair's breadth from the truth as he saw it. He would under no condition paint people as they wanted to be, and not having sufficient sympathy and insight to discern the "intention of the soul" in an outwardly insignificant countenance, he did not always do justice to them as they were. He was in his painting, as in his conversation, entirely natural and free from affectation, a quality as regards which Samuel Rogers, the poet, who was no mean critic of Art, compared him favourably with Lawrence.



MRS. PAYNTER OF BOSKENNA, CORNWALL : BY JOHN OPIE



OLD KNEEBONE OF HELSTON, CORNWALL : BY JOHN OPIE

As an illustration of the contrast between Opie's later and earlier work, there is reproduced here one of his last portraits, that of Mrs. Armstrong. At the time of his death, it was lying in his studio waiting for the hand to be finished. His sitter in this case was a young Quakeress of rare beauty. The freshness of the skin and sweetness of the eyes he has portrayed with great tenderness and delicacy. She had, however, something more than beauty : she was a woman of strong intellect and wide culture. There is no hint of this in the portrait.

In 1807 the painter's career was cut short by death at the comparatively early age of forty-five. To the last he was working with the same determination and desire for self-improvement that had marked him in boyhood.

When Wolcott, on first meeting the young genius from the sawpit, asked him how he liked painting, the lad's dark eyes lit up, and he replied with startling enthusiasm, "Better than my bread and meat." If, as he lay dying, the angel of death had asked him the same question, he would probably have given the same answer with the same fervour.

Thanks are due to the following for kind permission to reproduce their pictures : Mr. Lionel Rogers of Penrose, Miss Borlase of Castle Horneck, Colonel Paynter of Boskenna, and Mr. J. A. D. Bridger.

A SPANISH MILITARY TOMB

By C. A. EDINGS

TO the majority of students of armour and costume the vast body of priceless documentary materials, represented by the funerary sculpture in which the Spanish Peninsula is so peculiarly rich, is only known even now from the plates in Valentin Carderera y Solano's *Iconografía Española*, published in 1855 and 1864. Recently, however, Mr. J. G. Mann, F.S.A., has most successfully reduced those effigies of a military character to order and analysed their salient features. But photographs and even the most careful drawings are unsatisfying to the antiquary, who desires to study his materials at first hand; and an opportunity to study one of these effigies, still brilliant with much of its original colouring, is now possible through the fortunate circumstance that it reposes temporarily at the Antique Dealers' Fair, Grosvenor House, Park Lane.

The knightly figure is armed principally in mail with greaves upon the lower legs, the feet being encased in shoes enriched with a broad jewelled median band of embroidery. The wide-sleeved black-lined and fringed surcoat is powdered with painted escutcheons, alternately charged with a coat *quarterly of or and gules* (carved) and *azure, a gryphon or* (uncarved), in hexagonal cartouches of red and blue with gilt floriated borders. The spaces between the cartouches are occupied with pairs of *sable dragons*. Elsewhere on the monument the coats appear again. The quarterly coat is reproduced twice on the fillet about the coif—on the left temple as *or and gules*, and on the right as *gules and or*—on the cushion, on the sword pommel, on the scabbard mounts, and twice on the front panels of the sarcophagus on which the figure reposes, but the *gryphon* only appears upon the cushion and upon the sarcophagus.

Much of the two red, gilt-mounted sword belts is concealed by the hands of the figure which are crossed over the abdomen. Sufficient of the lower one can be seen, however, to prove that it is secured in the manner popular between 1330 and 1350, a deduction confirmed by the diagonal position of the sword. The matted and ribbed surface of the scabbard is a decorative feature apparently only to be found upon tombs of about the same date. It occurs on the effigy of Ugo de Cervellon (d. 1334) in the Hospital Church at Villafranca del Panades, and on the effigy of Rodrigo de Loria which is at El Puig, in the province of Valencia.

Two slabs of stone compose the front of the tomb. They are carved with four plain Gothic arches, of a type common upon Spanish tombs between 1300 and 1350, enclosing shields of arms. The heraldic decorations of the surcoat and the cushion on which the head rests are forcefully reminiscent of the de Cervellon effigy. Indeed, every feature, every detail of the costume, the heraldry, and the arcading on the sarcophagus would with one exception warrant our dating this tomb between 1330 and 1350. This solitary exception is the surcoat, which in its fashion and elaborate enrichment shows a very close kinship to those which appear on effigies known to be of a rather later date. A very close parallel is afforded by the figure at Poblet (Carderera : *Iconografía*, pl. XVII) variously identified as Ramon Folch, Vizconde de Cardona (d. 1320), and (obviously in correctly) as Rodrigo de Rebolledo (d. 1479).

On the evidence of the armorial shields, with which both the tomb and the figure under discussion are so plentifully besprinkled, the effigy has been identified as that of a member of "the family of Espés y Peralta," the *segreant gryphon* being assumed to be the coat of Espés of Aragon, and the quartered coat that of Peralta. The only objection so far advanced to this identification is the belief that this family did not exist in the fourteenth century. Admittedly it has been found impossible to trace any individual bearing this combination of names or to discover any record of a union between the families of Espés and Peralta at the early date. But the most potent objection to the identification must be based on the circumstance that the family of Espés bore *azure, a gryphon gules*, while the coat appearing upon the monument is clearly *azure, a gryphon or*. There is no trace of colour to be found upon the large carved *gryphon* and only slight traces of the *azure* field upon one of the shields on the sarcophagus; but the polychrome is well preserved upon two of the small painted escutcheons on the cushion and the surcoat, and there can be no doubt whatever regarding any of the tinctures.

It is to the *Trobes de Mosen Jaume Febrer*, first published in 1796, that we owe most of our knowledge

¹ Febrer (*Troba cccxv*) says that in 1238,—

"Lo Grifo en camp blau porta Pere Espes :
En lo seu escut ; el es de bermell,
Ab les plantges negres."

A Spanish Military Tomb

of early Aragonese heraldry. Jaume Febrer, who was godson of Jaume I., surnamed the Conqueror, King of Aragon, held the office of *Veedor General* of the army of Aragon which invaded the Moorish kingdom of Valencia, and captured Valencia itself in September, 1238. Happily he was moved to compile a metrical catalogue of all the knights who took part in that expedition—a catalogue which includes descriptions of their arms together with brief notes on their family histories, or the legends that passed as such.

One of Febrer's *trobes* is devoted to Guillen de Peralta, *Rich Hom de Natura*, of whom he says (*Troba cccxi*)—

“De or e de argent son escut esmalta
En quatre quartells.”

It was Don Guillen's ancestor Don Ramon de Peralta, who accompanied Armengol de Castille, Count of Urgel, in the conquest of Lérida and Fraga in 1149, and established the family in the countship of Ribagorza in the province of Huesca. From Don Ramon, who besides held many fiefs in the countship of Urgel, were also descended the Peraltas of Navarre, who as Febrer tells us bore *gules, a gryphon or*, apparently borrowed from the arms of their one-time overlords the Counts of Urgel, a practice not uncommon at this period.

The association of gold and silver alone in a simple coat was by no means unusual in the early thirteenth century. But the colouring of the Peralta shield would seem to have been very shortly changed. At the close of the thirteenth century we find Peralta of Lérida, *ricos hombres* of Aragon, bearing *quarterly of or and gules*, while Peralta of Urgel bore *quarterly of gules and argent*.

Less easily determined is the significance of the *gryphon* coat upon the tomb; but it by no means necessarily indicates an alliance between the house of Peralta and the family whose arms it was. Febrer records two knights and two knights only who bore *azure, a gryphon or*. Of these one was Ramon de Cifre, who claimed descent from the early Counts of Barcelona (*Troba clxiii*)—

“Lo Grifo de or, sobre camp de blau,
E armea daurada.”

This coat was later borne impaled in the canting arms of Cifre de Colonia of Majorca—*or, a cypress uprooted vert, impaling azure, a gryphon segreant or*.

The other knight (*Troba cclxv*) was Jofre de Grau who likewise bore a canting coat—

“Lo Grifo daurat pintat al rabès,
Sobre camp de blau, é uns Graons de Escala
Del mateix color, posats al trabes,
Sent lo camp de or.”



ELEVATION OF A POLYCHROMED CATALAN TOMB OF CIRCA 1350 EXHIBITED AT GROSVENOR HOUSE. THE HERALDRY ON THE SARCOPHAGUS AND EFFIGY SUGGESTS THAT IT WAS ERECTED TO THE MEMORY OF DON RAMON DE PERALTA, WHO DIED 1348

He too claimed descent from the Counts of Barcelona. And I am tempted to see in this coat of *azure, a gryphon* or the legendary arms of the ancient Counts of Barcelona, borne by their descendants, whether actual or suppositious, in memory of their exalted forebears. It is moreover worth noting that Jofre de Grau was a near neighbour of the Peraltas of Ribagorza. Grau or Graus, from which he took his name, is one of the principal townships in the countship of Ribagorza.

At the outset it may be stated that there is no traceable connexion between the family of Peralta and that of either Cifre or Grau. But in Aragon—as elsewhere in Europe—it was customary to signify territorial and feudal associations between great and lesser houses by the inclusion of some significant charge appearing in the arms of the paramount in those of the dependent family; and in Aragon this convention was frequently extended to include the use in a subordinate position of the entire arms of the overlord.

Though unconnected by ties of blood to the Counts of Barcelona the family of Peralta had from legendary times been closely bound to them by ties no less strong. Tradition, voiced by Juan Baños de Velasco, asserts that somewhere about the year 960 Don Borel II., fourth Count of Barcelona, hard pressed by the Moors, sought help from the chivalry of Aragon. And in good time he was joined by a body of Aragonese knights under the leadership of Lñigo Alvarez. On their appearance in his camp he greeted them with the words—*En dios y en vos es mi espera alta*—and besought their commander to bear ever afterwards the name Peralta. Disregarding this pleasant story it is, however, a fact that in 1036 Don Ramon de Peralta was one of the most prominent figures at the Court of Don Ramon Berenguer, seventh Count of Barcelona, and in 1092 another Don Ramon de Peralta received from Don Raymond Berenguer II. and Don Berenguer Raymond, his brother, eighth Count of Barcelona, castles and fiefs in reward for his great services rendered during the continually recurring wars against the Moors.

The disposal of the *gryphon* and *quarterly coats* about the monument under discussion is such as we might expect in the foregoing circumstances. The *quartered coat* which appears alone upon the fiftet about his head and on the hilt and scabbard of his sword is clearly the family arms of the deceased knight. While the fact that, although both coats appear evenly disposed over his surcoat, the *gryphon* coat taking pride of place upon his breast is evidence of the importance attached to it. It is displayed with all the prominence with which in later ages the badge of an overlord would be

borne by one dependent upon him. Such would seem to be the only possible interpretation of these heraldic evidences of identity.

The only member of the family of Peralta who died at approximately the period when this monument was set up, and whose importance was such as to warrant so splendid a memorial was Don Ramon de Peralta, Captain-General of the Arm of Aragon, Camerlengo of Sicily, and Grand Admiral of Aragon and Sicily, who died in 1348. Don Ramon's father was Felipe de Saluzzo (d. 1325), Captain-General of Aragon and Sardinia, son of Tomaso Marquis of Saluzzo. Felipe de Saluzzo about the year 1293 took service with his cousin Jaume II. of Aragon, and married Dña Aldonza Fernandez de Castro y Peralta, daughter of Don Felipe Fernandez de Castro, grandson of King Jaume the Conqueror, and Dña Aldonza de Peralta, daughter and heiress of Don Ramon de Peralta, who inherited not only the Peralta fief but also the lands of his maternal grandfather Ponce de Cabrera, fourteenth Count of Urgel, who died in the year 1243.

Of the elder son of this union, Don Felipe de Castro y Peralta, nothing seems to be known save that he married Dña Francisca Aleman, by whom he had a daughter Dña Aldonza de Castro who married Don Bernardo Galceran de Pinos. Don Ramon, the second son and third child was probably born about 1298. On the death of his father in 1325 he inherited the lands and lordship of Peralta near Barbastro. In the same year he was appointed to the command of the army sent by Jaume II. for the conquest of Sardinia. Don Ramon's prodigies of valour on this expedition won for him everlasting glory. The following year he went to Sicily and took service with his kinsman Frederick II. of Aragon, King of Sicily. In 1335 he raised the siege of Palermo and forced Robert of Naples to retreat without striking a blow. In the same year he was appointed Grand Admiral of Aragon and Sicily, and three years later he was rewarded for his services with the title of Count of Calatabelota and with the fiefs of Calatuvo, Borgueto and Castelamar del Golfo. In 1343 with his eldest son, Don Felipe de Castro y Peralta, he assisted Pedro IV., King of Aragon, in the invasion of Roussillon and the Cerdana. And in 1347 he seized for his sovereign the islands and castle of Lipari then held by Juana I., Queen of Naples. He died at Palermo in 1348.

Don Ramon was twice married. His first wife was Dña Sibila de Cardona, daughter of Don Ramon Folch, Vizeconde de Cardona. By her he had three children—Don Felipe de Castro y Peralta, who succeeded to the family estates in Aragon

and to the lordships of Castro and Peralta; Don Guillen Ramon de Peralta, second Count of Calatabelota, who was killed at the battle near Catana in 1348; and Dña Felipa de Saluzzo. By his second wife, Dña Isabel d'Aragon, widow of the Count of Ampurias and daughter of Frederick II. of Sicily, he had only the one daughter Dña Juana de Peralta.

The only difficulty which this identification presents is the circumstance that Don Ramon died at Palermo, and there exists no record that his body was ever taken back to Spain. Such a transfer however is by no means unlikely in the circumstances.

It is not known where was the "demolished Church in the mountains of Aragon," from which his tomb came. The monument is, however, of Catalan type, with the characteristic shortness of the legs which amounts almost to a distortion. Its obvious period, approximately local and tentative identification should, however, lead ultimately to the discovery of its original home somewhere in the mountains between Barbastro and Seo de Urgel. It is indeed not improbable that it once stood in the now partially demolished cloister of the Cathedral of St. Odo at Urgel. There is one problem of considerable interest to students of medieval iconography which this monument indirectly revives. As previously noted, the elaborate heraldic decorations on the surcoat, are forcibly reminiscent of those



VIEW OF EFFIGY, SHOWING TYPICAL SPANISH ARMOUR, CIRCA 1330-1350, COMPOSED PRINCIPALLY OF MAIL. THE SURCOAT SHOWS THE PERALTA QUARTERED COAT

on the surcoat of the "Cardona-Rebolledo" effigy at Poblet, which is not only unidentified, but undated with certainty. This latter effigy, however, bears so close a resemblance to that of Ramon Berenguer II., Count of Barcelona at Gerona, that the two would appear not only to be contemporary, but the work of the same school of artists if not of the same craftsman; and the Gerona effigy is known to have been erected at the close of the fourteenth century by order of Pedro III. of Catalonia. There can be no question of the approximate period of the effigy under discussion. But the problem then arises; do the Poblet and Gerona effigies—assuming that the former does indeed commemorate Ramon Folch, Vizconde de Cardona—afford representations of late fourteenth-century armours, or are they both exceptionally early instances of an attempt at archaeological reconstruction? Discussion of this important problem must await publication of further documentary materials, of which an abundance exists.

I cannot bring this brief examination of such a truly splendid monument to a close without expressing my double indebtedness, first to M. M. de Peralta's *Histoire généalogique de la Maison de Peralta* (2nd edit. 1880), and secondly to Mr. J. G. Mann's invaluable *Notes on the Armour worn in Spain from the Tenth to the Fifteenth Century* published in *Archaeologia* for 1933, in which this effigy was briefly noticed for, I believe, the first time.

A CH'EN LUNG SCREEN

By LIONEL GILES, D.Litt.

ONE of the Oriental items dispersed, by direction of the Trustees of the late Field-Marshal, Earl Kitchener, at Broome Park recently, was the Ch'ien Lung twelve-fold screen illustrated as the frontispiece of this issue. The colour plate illustrates the delicate, incised details and the various decorative motifs which are in polychrome, touched with gilt, on a brown coromandel ground. According to the dedicatory inscription, which is painted on the reverse of the panels, shown here, the screen appears to date *circa* 1780.

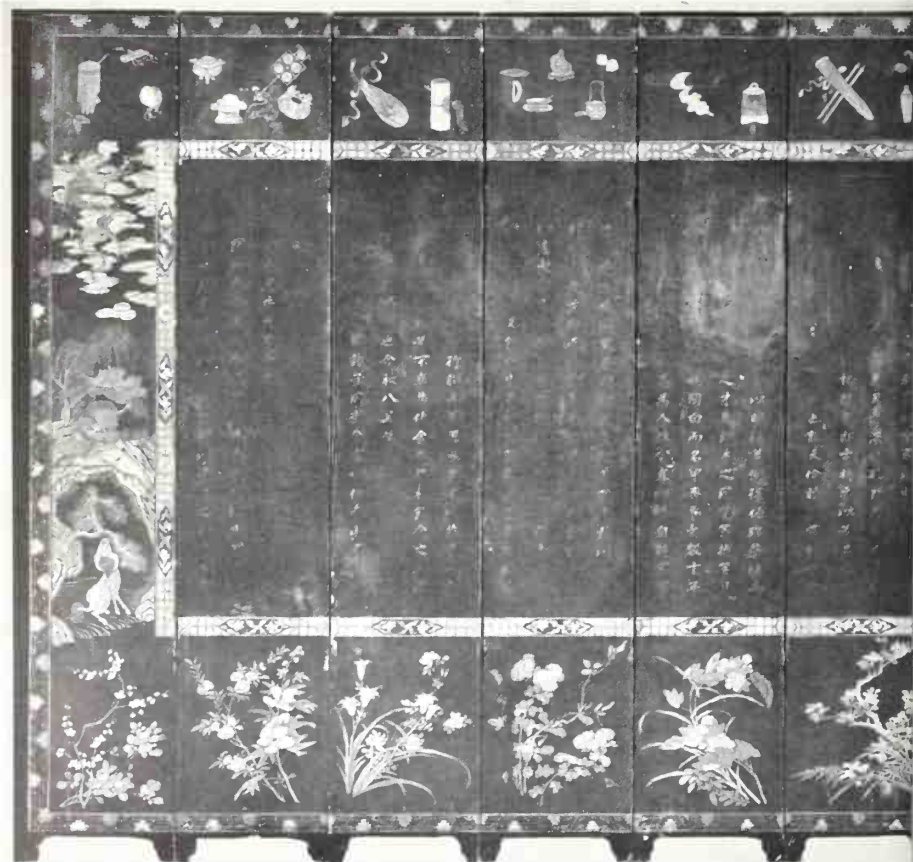
Although many of the painted characters are now so worn as to be indecipherable, sufficient remain to allow a translation of most of the inscription into English; the following paragraphs being a translation of the Chinese characters which are legible:

Respectful congratulations to our Venerable Elder Brother! Glorious in your longevity, you, Sir . . . walking or standing, we hear of your fame, brilliant and flourishing . . . as a proof of the . . . of your advanced age. This is what makes you cherished of Heaven, beloved by your fellow men.

Your deeds have been illustrious, your virtue abundant, and it has never been known to fall short of your professions . . . never-failing charity. The others, on bronze and stone . . . that is not the Right Way.

Now it being autumn, the 8th month of the year, on the occasion of your honourable birthday, we, the undersigned, natives

of the same district, all testify . . . in order to repair the . . . of the Southern Mountain. . . . born in the same hamlet, inhabiting the same district as yourself . . . in friendly intercourse most sincere, how dare we not express it in words? Proud in your youthful intelligence, heroic in your riper age, remarkable . . . all who . . . great occasion, what is called natural endowment. In lone eminence, you have attained the absolute pure-mindedness of childhood.¹ When you met with . . . you were able to come to the front in the Empire, and with your pen . . . a thousand words . . . establish affinity in the home . . . thus obtaining a clear insight into the Classic and following the rules, succeed in restoring the boundary wall . . . the talent of . . . the temper



REVERSE OF THE PANELS OF THE CH'EN LUNG SCREEN ILLUSTRATED AS THE FRONTISPIECE

A Ch'ien Lung Screen

ment of Tuan-mu,² laying plans and making calculations, every month . . . in comparison with T'ao and Po,³ your fame at its height in Ch'i and Lu.⁴ For several decades . . . in your character, just and straight-forward, holding fast in your personal conduct to the principles of courtesy and good feeling, so that we cannot . . .

. . . in your intercourse with others, truly harmonious . . . like sitting in a spring breeze . . . deeply imbued with the virtues of the Confucian school, self-respect and kindness towards your fellow men. Therefore . . . decline . . . in the society of scholars considered as a man who could . . . your native village. You paid due regard to natural obligations and were generous in your dealings with members of your clan, bringing aid to the poor and destitute.

Your righteous acts of every description no pen could enumerate fully: so truly abundant was your virtue in every department of life. One cannot but feel that your Excellency drew inspiration from Heaven, while Heaven lavished its gifts upon your Excellency. Now that you have all but completed your seventy-first year, your mind is still alert and vivacious as though you were in the prime of vigorous manhood. And soon the time will come when

your noble descendants, emerging from a promising childhood, will display their great capacity. By and by, when you have reached the age of a centenarian, may there be bestowed on you a recipe auspicious to human life, so that you may enter the company of those who defy old age; far may you exceed the span of eight thousand springs and autumns, "tapping Hung Yai on the shoulder, and plucking Fou-ch'iu by the sleeve."⁵

Since I have made this critical survey in a few words, plain and sincere, what need to enlarge on "the wonder of peaches growing in ice and lotus roots in snow," or on "the beauty of embroidered characters and golden compositions?"⁶ Such eulogy would be tiresome.

On the 24th day of the 8th moon of *K'eng-tz'ü*, the 45th year of Ch'ien Lung (22nd September, 1780) the above was written by your younger relative Liu Kuang-shih, making obeisance with bowed head, who holds the Imperially-conferred title of *Chung-hsien Ta-fu*, expectant official attached to the Military Council of the Circuit, granted two personal steps of merit.

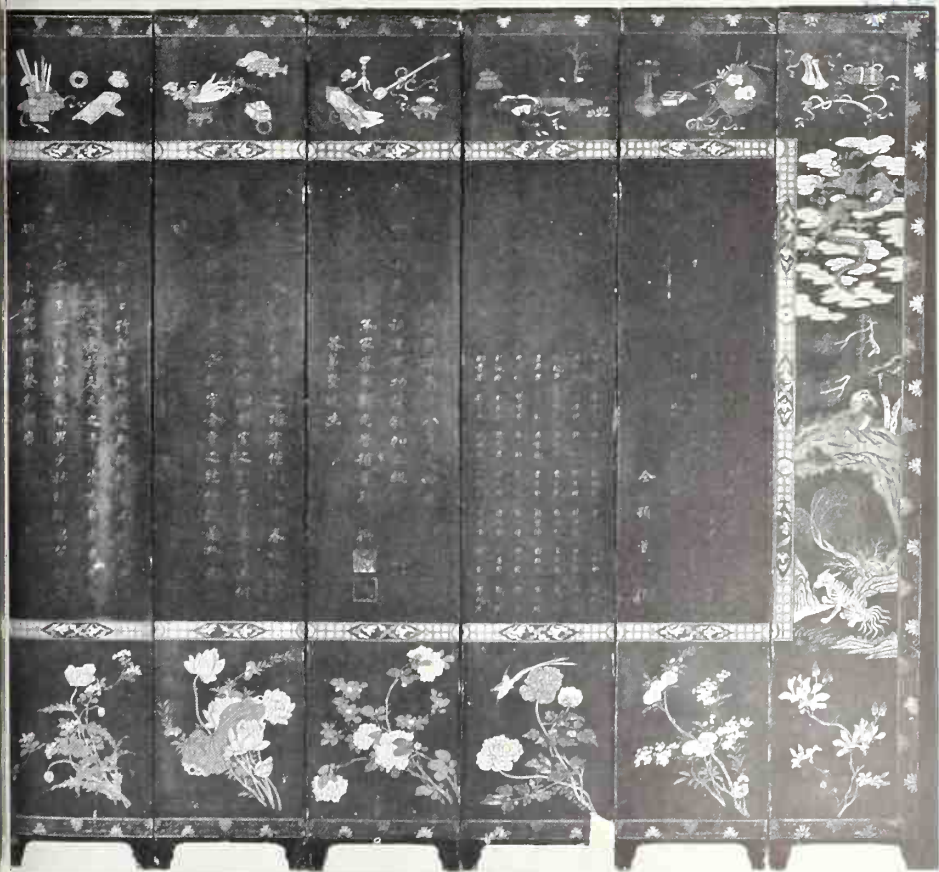
(first seal) "Seal of Liu Kuang-shih"

(second seal) "K'uei"

Younger relatives and others later-born by one generation:

Then follow 81 names of those who "together bow their heads in obeisance."

1. Literally, "two horns" or "tufts," because boys' hair was done up into two tufts until they received the cap of manhood.
2. Probably Tuan-mu Tz'ü, one of the favourite disciples of Confucius, better known as Tz'ü Kung.
3. T'ao Yuan-ming and Po Chu-i were poets of the 5th and 9th centuries respectively.
4. Two ancient States corresponding to parts of modern Shantung.
5. Hung Yai and Fou-ch'iu were "immortals" mentioned in a poem by Kuo P'o.
6. "Embroidered characters" may have reference to the constancy of his wife, from the story of a Madame Su in the 4th century, who sent her exiled husband a palm-drome embroidered on silk. The other allusions I have not as yet traced.
7. The significance of this character *k'uei*, denoting a variety of dragon, is obscure.



SHOWING THE CHINESE INSCRIPTION, OF WHICH A TRANSLATION IS HERE GIVEN IN THE TEXT

THE CONNOISSEUR IN AMERICA

By HELEN COMSTOCK

SUGGESTED IDENTIFICATION FOR SIGNORELLI'S CLASSICAL FIGURE

OF Signorelli's panel, *Classical Figure* (now in the Chicago Art Institute's loan exhibition through the courtesy of Scott & Fowles), the subject has never yet been identified by the scholars who have verified the remainder of the series to which it belongs. Seven are known to-day, which came originally from a fifteenth-century Siennese palace. Five of the seven have inscriptions at the base to make identification unmistakable. These are the *Alexander the Great* of the Cook collection at Richmond; the *Tiberius Gracchus* of the Budapest Gallery; the *Scipio Afri-*



CLASSICAL FIGURE BY LUCA SIGNORELLI - IDENTIFIED AS A REPRESENTATION OF EUNOTOS, A HERO OF TANAGRA

canus by Francesco di Giorgio, in the Bargello in Florence; the *Claudia Quinta* by Neroccio, of the former Drefus collection, now belonging to Duveen Brothers; and the *Sulpicia* by Pacchiarotto, of the Walters Gallery in Baltimore. A number of artists collaborated in the series, but the dominating figures were the Umbro-Florentine Signorelli who was in Siena in the late fifteenth century, and the anonymous painter who is known as the Master of the Griselda series in the National Gallery. In the opinion of Berenson, Signorelli designed the cartoons for four of the series, the Griselda Master having executed the detail and the background incidents of six. Only in the Pacchiarotto *Sulpicia* is his hand not seen.

The *Classical Figure*, reproduced here, was last published by Berenson in April, 1931, in his series of articles on *Missing Pictures* which appeared concurrently in *International Studio* and *Dedalo*, with a query as to its present location. He considers it, and also the *Alexander*, the *Tiberius Gracchus* and the unidentified figure of a woman in the Poldi Pezzoli Museum in Milan (from which the inscription has also been removed), to have been from the cartoons of Signorelli.

But what was the name inscribed on the base which has been cut away? The scenes from the life of the subject in the background are so definite, it should be easy to identify him, and there is a clue in the fact that the series as a whole represents examples of chastity and nobility. *Claudia Quinta*, the vestal virgin, proves her innocence by performing the miracle of drawing a vessel out of the Tiber mud with her veil; *Sulpicia* (not the poetess) a noble Roman woman noted for her purity, holds a model of the templ



CLAUDIA QUINTA, BY NEROCICIO FROM THE SAME SERIES AS SIGNORELLI'S FIGURE, SHOWING THE INSCRIBED BASE

which she caused to be quilt; Alexander, after the battle of Issus, meets the mother and wife of the dejected Darius, Sisymbria and Statira, whom he treated with courtesy and respect (this subject is given in the meeting with Roxana in the Cook collection catalogue, but the former interpretation is more in the spirit of the rest of the series); Scipio Africanus enounces Lucretia whom he might have claimed as conqueror, and permitted her to marry her betrothed, giving the couple, as a wedding present, the money which her family had raised to ransom her; Tiberius Gracchus (the elder) kills the snake which, according to the oracle, will assure his own death and save that of his wife.

Judging from the incidents of the background of our panel, the story was a classical version of the familiar theme of Joseph and Potiphar's wife, with a fatal ending for the youth, who is being set upon by three men, one of whom holds an uplifted sword over his head. But the flight of the



TADDEO ZUCCHERO DISCOURAGED RETURNS TO HIS OWN HOME FROM A DRAWING BY FEDERIGO ZUCCHERO: PEN AND BISTRE

youth from the maiden is the most conspicuous scene in the background, where she is offering him her hand with a gesture which seems to invite him to accompany her. The personage whom Petrarch names with Joseph in his *Triumph of Chastity* as a pre-eminent example of the virtue he celebrates, is Hippolytus, who scorned the love of Phaedra, his stepmother. So familiar was the story of Hippolytus that it would be tempting to attach his name to the panel, but the rest of the story does not agree. He was dragged to death by his horses, frightened by Poseidon. Bellerophon, who repulsed Antaea, the wife of Proteus, was only slightly less famous in story, but again the conclusion differs, for he was

successful in eluding all the snares set by Antaea's vengeance. Among the less familiar versions of the theme of the hero who scorns the proffered love of a heroine of antiquity are the stories of Peleus and the wife of Akastos; Phrixos and Demodike, of whom Pindar sings, and Kyknos and Philo-



TADDEO PAINTS THE FAÇADE OF THE PALAZZO MATTEI AND ASTONISHES THE GREATEST ARTISTS: ON THE LEFT ARE RAPHAEL AND MICHELANGELO AND ON THE RIGHT VASARI WITH SALVIATI, EXPRESSING THEIR ADMIRATION

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nome, but it is only that of Eunostos and Ochne of Tanagra that agrees with the scenes of the panel. Eunostos, according to No. 40 of Plutarch's *Greek Questions*, was a hero of Tanagra, the son of Elieus, who was so named because he was brought up by the nymph Eunoste. His cousin, Ochne, daughter of Kolonos, fell in love with him but he repulsed her. She complained to her three brothers, Ochemos, Leon and Boukolos, that he had betrayed her, and they lay in wait for him and slew him. Ochne, in remorse, threw herself over a cliff. The story of Eunostos agrees perfectly with the scenes of the panel, even to the number of his assailants, and if his story is an obscure one, it is hardly less so than some others of the series. The panel has long been known and was in the collection of Edouard Kann, later belonging to Lord Ashburnham.

ZUCCHERO DRAWINGS

IN securing a group of about one hundred drawings by Taddeo and Federigo Zuccheri from the estate of Sir Thomas Phillipps, Dr. A. S. W. Rosenbach has become the possessor of the Zuccheri drawings formerly in the collection of Sir Thomas Lawrence with a few additional subjects brought together by their late owner. Among them is a series relating personally to the brothers, Taddeo and Federigo, since they recount Federigo's version of the life of an artist in the sixteenth century, through incidents from the life of Taddeo. They are twenty in number, and accompanying descriptions narrate "the most remarkable events of his life treated in an historical and symbolical manner."

The medium is pen and bistre-wash and the size of each is roughly 17 x 9 inches. First is an allegorical representation of Faith and Religion, the second subject depicting Taddeo, a very youthful figure, leaving his father's house because he is tired of the servitude and unhappiness endured there. He departs, protected by two guardian angels, and he is further befriended by Minerva, who points out to him the city of Rome. On arrival, he goes to an artist with a letter of introduction, but is driven off and reduced to tears. Here the sequence is interrupted by an allegorical rendering of Patience and Labour indicating the source of the artist's hope of success. In No. 7 of the set the story is continued with Taddeo entering the service of Pietro Calavrese, who forces him to grind colours all day so that he has the night only for study. While going on errands through the city

he notices houses decorated by Polidoro and draws designs from them. He is seen at his master's house, drawing at night by moonlight, and during the day he does household work for the painter's wife. The latter scene completes the tenth drawing; the eleventh shows the figure of Wisdom, which has the answer to all life's problems. In the twelfth and thirteenth Taddeo draws from the antique by day and by night. But he is discouraged and resolves to return to his

old home. On the road he is overcome with fever and lying down by a river-bank he imagines that the stones are the paintings of Raphael and Polidoro which he has copied in Rome; he picks them up, puts them in his bag, and takes them home to his parents whom he tells to guard them as masterpieces of art. A serious illness keeps him long in bed, but when he recovers he determines again to go to Rome. On his arrival he is welcomed by the Three Graces who promise him better things for the future.

In two concluding scenes he is continuing his studies by drawing from the Laocoon, and the works of Raphael and Michelangelo, and ultimately meets with recognition and success. He decorates the façade of the Palazzo Mattei to the admiration of Raphael and Michelangelo, Vasari and Salviati, who are seen with other spectators watching his work. Taddeo was born at San Agnola in Vado in 1529. He was successful at Rome, being employed by Julius III. and Paul IV in the Vatican and by Cardinal Farnese at the palace of Caparola. He died in 1566. Federigo, his younger brother, worked with him and was later employed in France. He designed tapestry cartoons in Belgium, visited Holland and England and on his return painted in Santa Maria del Fiore in Florence. He was knighted in Venice, worked for Gregory XIII. in Rome, and in Madrid for Philip II. His death occurred in 1595.

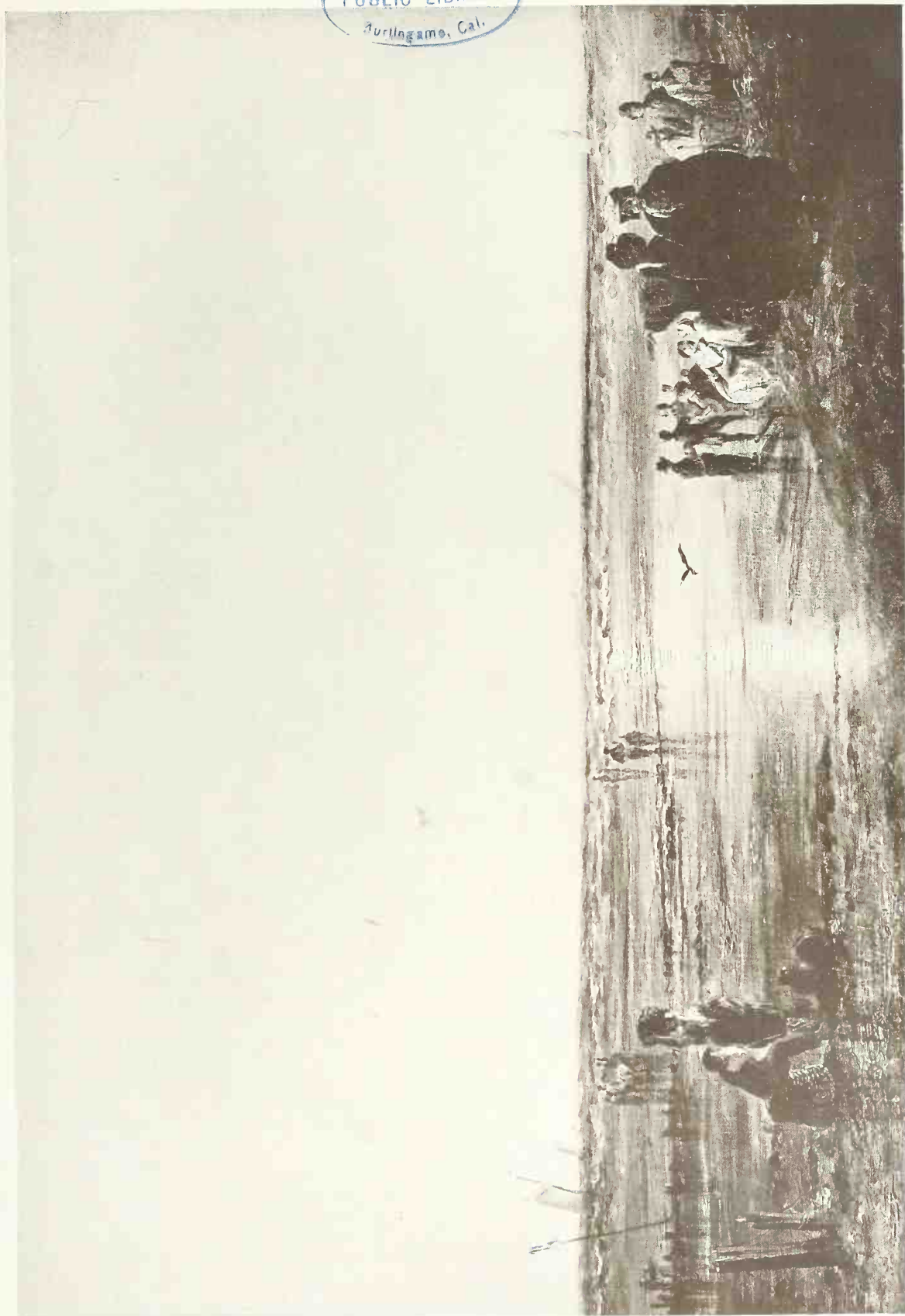
In connexion with these drawings which formed part of the collection of Sir Thomas Lawrence, it is inter-

esting to recall the fact that he made a curious proposal in his will, dated June 28th, 1828, as to their disposition. He offered "my collection of genuine drawings by the old masters which in number and value I know to be unequalled in Europe" to King George IV. or to any one of several persons known as connoisseurs of art, for the sum of £18,000. "none of these accepted the terms they were to be sold for £20,000, "barely half of the original cost." The offer was not accepted, although the Royal Academy offered to co-



TADDEO GOING ON ERRANDS FOR HIS MASTER'S WIFE SEES POLIDORO'S DECORATIONS

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SEA COAST
BY R. P. BONINGTON
In the Metropolitan Museum of Art, New York

Printed in England.
The CONNOISSEUR



tribute £1,000 if certain of the drawings could be purchased by public subscription and deposited with the British Museum or the National Gallery. This scheme also failed, and the dealers, Messrs. Woodburn, took charge of most of the collection, although many drawings appeared in the series of six auction sales which occurred at Christie's in the years 1830, 1831 and 1834, in which the estate of the painter was dispersed. The Woodburns proceeded to show the drawings, in a series of ten exhibitions at the Lawrence Gallery in St. Martin's Lane, beginning with the work of Rubens, in May, 1835. The Zuccheri set here described was included in the seventh exhibition, in April, 1836. The catalogue states that they had originally been purchased by the Woodburns from the Marquis de Vindé, who had then sold them to Thomas Dimsdale, from whom Lawrence acquired them. The Milanesi edition of Vasari, Vol. 7, in the footnotes on pages 75 and 76, states that the series was known to Mariette and also supplies the material of the annotations which Federico himself wrote into the copy of Vasari belonging to Alessandro Saracini of Siena, mentioning the various incidents in Taddeo's adventurous life that are the subject-matter of many of the drawings.

Few records of painters of the sixteenth century of so personal a character have survived, and these drawings are not only animated and wrought with ease and grace, but they have a bloom upon them which defies time. Their existence as of late years been known to comparatively few and their charm is such that they deserve more extensive publication than is possible here. The reproductions shown here are by kind permission of the Frick Art Reference Library.

ROMANESQUE SCULPTURE FROM AUTUN

AS the Cathedral of St. Lazare at Autun, one of the four great monuments of Cluniac art in Burgundy, has survived to the present, almost intact, it is not often that one finds sculpture from it in secular ownership. Yet one such piece, a *Virgin and Child* in wood covered with painted gesso, has come to light among the year's accessions at the Worcester Museum, whose director, Mr. Francis Henry Taylor, is known for his interest in medieval art. It has been in private hands since it was removed from the Cathedral after the French Revolution. The earliest sculpture at the Cathedral was probably complete before its consecration by Innocent II. in 1132. The Virgin does not belong to the period of the great tympanum, with its attenuated figures, which must have then been finished, but Mr. Taylor finds a close resemblance between it and one of the figures from the tomb of St. Lazare built to the order of Bishop Stephen between the years 1170 and 1189. The figures of SS. Martha, Mary Magdalen and Andrew

from this tomb are now in the *Musée Lapidaire* in Saint-Pierre and, although these are in stone and therefore show a different technique, Mr. Taylor believes that in their sculptor, or his followers, we have the creator of the Worcester *Virgin*. An ancient inscription, now lost, recorded that these were the work of a monk named Martin. Within the church itself one finds the prototype of the Virgin on the capital depicting the Flight into Egypt, which is generally dated somewhat earlier, probably before the middle of the twelfth century. The classical origin of the type may be clearly seen in our illustration.

A SUABIAN PIETÀ FOR MINNEAPOLIS

THE Suabian school of sculpture, of which the Pietà reproduced here is a characteristic example, has none of the fiery dramatization of theme which is found in the work of Veit Stoss at Nuremberg, or the emotional realism of Tilman Riemenschneider at Würzburg, although all contribute to the southern German style. Not far removed geographically from these cities, Ulm, which was the centre of the Suabian school, created a far simpler type, in technique somewhat *gauche* at times, but singularly sweet and gentle in spirit when compared with Franconian art. This often expresses itself in the dreamy quality of detachment which is evident in the bearing of the Virgin, who might seem to be the Mother contemplating the Divine Child on her lap rather than the Crucified. The sculpture, reproduced here, is in terra cotta, originally painted and gilded. It has recently been acquired through Julius Goldschmidt by the Minneapolis Institute of Arts.



AN IMPERIAL YELLOW GLASS VASE BEARING A POEM BY THE EMPEROR CH'EN LUNG COMMEMORATING HIS SKILL AS AN ARCHER : 8½ INCHES

THE FRIENDS OF FAR EASTERN ART

A NEW society, which is to bear the name *Friends of Far Eastern Art*, has lately been formed on the Pacific coast under the leadership of Dr. Alfred Salmony who is its Executive Secretary. The first undertaking of this society will be an exhibition of Chinese art which, it has been announced, will open in the art gallery at Mills College on October 10th and last until November 25th. Dr. Salmony is now associated with the College as professor in the department of Oriental art. In connexion with the exhibition, to which examples of Chinese paintings, sculpture, ceramics, bronzes, etc., will be sent from all over the country, a *de luxe* catalogue of two thousand copies will be published which will be a permanent record of objects in this field now owned in America. One of the illustrations shown here is an Imperial yellow glass jar of the Ch'ien Lung period which is being sent to the exhibition by Mr. Ralph Chait of





POLYCHROMED SCULPTURE IN WOOD OF THE VIRGIN FROM THE CATHEDRAL AT AUTUN; BURGUNDIAN SCHOOL; XII CENT.

New York. Although Chinese glass comparatively rarely appears in this form, this example manifests the same purity of line inherent in the pottery and porcelain. It is inscribed with a poem by Emperor Ch'ien Lung (1736-1795) which, according to the translation, was composed in his old age to commemorate his skill in archery as a youth; the inscription is by Tung Kao.

HOW ROBERT CRUIKSHANK USED THE BARTLETT VIEW

IN August, 1933, we reproduced a satiric subject by Robert Cruikshank, brother of George Cruikshank, entitled, *Scene on Battery Point, New York*, depicting some grotesque citizens of the new metropolis in an encounter with three foreign travellers. The original is an aquatint belonging to Mr.

Robert Fridenberg, and the occasion of its publication was an exhibition of satires and cartoons of New York at the City Museum in which it was shown. A speculation as to the probable source of the subject (one of Robert Cruikshank's illustrations for the imaginary adventures of the comedian, Charles Marshall and his two companions in New York) was offered at that time, but the reason for reproducing it once more is for comparison with W. H. Bartlett's *View of New York Bay*, from the Telegraph Station on Staten Island, a copy of which later came into my hands. It was then mentioned as the source of the background for a New York scene. The artist, who seems never to have been in America, evidently relied on this print for topographical details, not realizing that the view did not show the Battery at all, but the Narrows as seen from Staten Island. He copied the print closely, not only in the gaunt, strange structure called a telegraph (actually a semaphore which sent news of the arrival and departure of ships via Staten Island into the city), but in the drawing of Ft. Wadsworth at the left and the very small glimpse of Ft. Lafayette at the right, above the sails of the two outermost vessels, and even in the flora of the landscape. Bartlett's *View* was engraved by R. Wallis and published in London by George Virtue at 26, Ivy Lane in 1838, and this is a clue to the dating of the aquatint.

THOMAS SMITH AND EARLY NEW ENGLAND PORTRAITURE

IT seems probable that the name of Thomas Smith will receive considerable attention in the forthcoming publication on seventeenth-century New England portraiture to be edited by the committee in charge of the recent exhibition at



PIETÀ, FIFTEENTH-CENTURY SUABIAN SCHOOL, TERRA COTTA WITH GILDING AND POLYCHROME RECENTLY ACQUIRED BY PURCHASE FOR MINNEAPOLIS INSTITUTE OF ARTS



ROBERT CRUIKSHANK'S SCENE ON BATTERY POINT, NEW YORK: THE BACKGROUND ACTUALLY SHOWS THE NARROWS



W. H. BARTLETT'S NEW YORK BAY 1838, THE BACKGROUND THAT CRUIKSHANK APPROPRIATED FOR HIS BATTERY POINT

Worcester which was mentioned in our notes last month. After the opening of the exhibition it was announced that the "key" picture by Capt. Thomas Smith, the only work definitely traced to this obscure, pioneer painter, has been presented to the American Antiquarian Society, one of the sponsors of the exhibition. This portrait is of his daughter, Maria Catherine Smith, and through the Dexter genealogy is known to have been painted by Capt. Smith in 1693. A portrait of an unidentified man signed *T. S.* is in the custody of the Antiquarian Society and is thought to be a self-portrait of this painter, poet and mariner about whom very little is known, save that in the year 1680 he received the sum of four pounds four shillings from Harvard College for "drawing Dr. Ames's effigies." The portrait signed *T. S.* was once owned by Samuel S. Haven, a former librarian of the Antiquarian Society, was lost for nearly forty years and found by one of his descendants only last year and has since been placed in the custody of the Society.

Certain similarities of style unite the *T. S.* portrait with others in the exhibition—that of Capt. George Curwen from the Essex Institute in Salem, and Mr. Henry L. Shattuck's portrait of Maj. Thomas Savage, suggesting a possible grouping as a nucleus, around a single figure in the New England portrait school, which up to the present wears an aspect of undifferentiated anonymity. Mr. John Hill Morgan,

author of numerous works on early American painting, Mr. Charles K. Bolton, formerly librarian of the Boston Athenaeum and author of *Portraits of the Founders*, and the Rev. Henry Wilder Foote, who has written a life of Robert Feke, are among those who are editing the promised catalogue.

JAPANESE PRINTS PRESENTED BY MRS. J. D. ROCKEFELLER, JR.

A COLLECTION of Japanese prints dealing with a special subject has been given by Mrs. John D. Rockefeller, Jr., to the Rhode Island School of Design. Over 600 in number, all are devoted to plant, bird, fish and insect life, and will be shown in sequence in galleries arranged especially for them.

Inspired doubtless by the Chinese prints of similar subjects in the famous *Mustard Seed Garden* series which appeared in the early seventeenth century, the print makers of Japan of the eighteenth century sought to bring a subject-matter already dear to her painters within the exacting medium employed by the block-print maker. Utamaro's *Insect Book* is a marvel of delicacy and precision, and there are many examples of *Kwa-chō*, or flower and bird subjects. Hiroshige's well-known *Large Flower Set*, which was published about 1828, and the *Small Flower Set* rank among the several masterpieces by this artist.



PORTRAIT OF CAPT. CURWEN OF SALEM: PAINTER UNKNOWN BUT POSSIBLY ASSOCIATED WITH THE NAME THOMAS SMITH

ART NOTES AND NEWS

A NOTEWORTHY RESTORATION

FOR very many years, two pewter cups lay neglected in the Manse of an eastern Scottish village. At some later period, they were brought into usage in the laundry, and there recently discovered by the Rev. Munro Somerville, Minister of Garvock, Kincardineshire, to which parish they belong, having been the Communion Cups formerly used in Garvock church. When brought to my notice by Mr. Somerville, their condition was such as to make it obvious that somewhat extensive repairs would be necessary if they were to be preserved at all; for they were completely out of shape, cracked and dented, and covered with the thick black scale of corrosion.

Examination proved them to be fine specimens of the work of William Eddon, or Eden, a London pewterer, who, elected to the Freedom of the Worshipful Company of Pewterers in 1689, passed through all its offices and became its Master in 1732. He registered his "Touch" of the Hour Glass on the 2nd Touch Plate in the possession of the Company in 1690, and this appears, albeit somewhat worn away, at the bottom of each Cup. Eddon is notable among the members of the Company as having had a considerable Scottish connexion, typical Scottish church flagons made by him being fairly frequently met with.

It is somewhat remarkable that, in those comparatively early days when transport was not easy and times were unsettled, Scottish parishes, and especially one so far north as Garvock, should have commissioned a London pewterer to provide them with church plate, the more so as Scotland herself possessed excellent craftsmen in the metal. Even had this not been so, the pewterers of York were renowned, at this time, for their Church Flagons, and there were skilled pewterers in other northern cities also. It is possible that Eddon, whose name was sometimes spelled Eden, was actually of Scottish descent. It is quite common for lairds and farmers to be alluded to, and even addressed, by the title of their estates or farms, and it is not altogether impossible to imagine that the custom applied in this case, and that the pewterer, of Edinburgh birth, or descended from Edinburgh forbears, became known as William of Edinburgh, contracted to Edin or Eden, and finally transformed into William Eddon.

This theory may be far fetched, but it would certainly be of interest if further light could be thrown upon the subject.

To return to the cups, these were repaired, reshaped and cleaned by the late Mr. Ralph Englefield, himself a member of the Worshipful Company of Pewterers, the cost of the work having been defrayed by the Society of Pewter Collectors, in accordance with one of the objects of its Constitution. The illustration shows one cup before, and one after, restoration. They stand $9\frac{1}{8}$ inches high and the diameter at the lip is $4\frac{3}{4}$ inches. They may be dated a *circa* 1700.—A. SUTHERLAND GRAEME, A.R.I.B.A., Joint Hon. Secretary of the Society of Pewter Collectors.

ANCIENT PAINTED GLASS AT OLD HALL, HIGHGATE

WITH reference to the panel of the kneeling knight reproduced in the article (No. vii.) dealing with the glass in our July issue, it is now possible to clear up definitely the question of the ascription of its subject. It is one of a series of several panels setting forth pictorially the story of the burial of Our Lady as told in the *Aurea Legenda* and other old books. Whilst the Apostles were carrying the bier to the grave with St. John bearing the palm branch from Paradise given to Our Lady by the Archangel Gabriel at the moment of announcing her death, the Jews ran together with the intention of seizing and burning the body, but were smitten with blindness. The hands of those who touched the bier came off and adhered to it, but those who repented were healed by the touch of the sacred palm branch. Lord Rochdale's panel represents the healing, by means of the sacred palm, of one (in some versions of the incident de-

scribed as Bellezary, Jewish Prince and others as Adonijah the High Priest) who had repented of his assault upon the bier.

This identification of the subject was made certain by the kindness of the Rev. Christopher Woodforde, who drew my attention to the fact that, in the East window of the Chancel of the Church of St. Peter Marcroft, Norwich, there is a panel, of which he sent me a photograph identical in style and design, showing the same armoured figure, as in Lord Rochdale's panel, laying violent hands



PEWTER COMMUNION CUPS WITH WILLIAM EDDON'S TOUCH MARK THE LEFT-HAND CUP BEFORE, AND THE RIGHT, AFTER RESTORATION



CHELSEA PORCELAIN: GOLD ANCHOR MARK. CIRCA 1760: PAIR OF VASES AND COVERS, 13 IN. HIGH; CENTRE VASE, 13 1/2 IN. HIGH

pon the bier. This panel, by the courtesy of the Rev. Canon F. J. Meyrick, to whom the copyright in the photograph belongs, is here reproduced. The figure pulling at the bier in the Mancroft panel is identical with the figure kneeling in repentance in the panel at Old Hall: in both cases the other figures, Apostles and discomfited soldiers, are alike in design, the floral accessories are the same, and the funeral pall is powdered with Our Lady's monogram. It will be noticed, also, that the central figure in both pictures wears on his armour the same device—three leopards' faces.

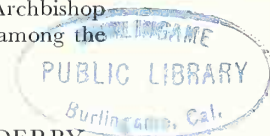
There can be little doubt that the panel (No. vii.) was either painted by the same artist as the glass in the East window at Mancroft, or by someone who had the use of his cartoons, for similarity is carried too far to be accidental. At Mancroft, the series of panels showing the burial of Our Lady must originally have been complete, though to-day there are only two of them left—one with a group of the Apostles apparently listening to St. John and the other, here illustrated. In a side window of the Chancel at Mancroft, however, is a modern copy (about 1837) of a panel representing Our Lady seated surrounded by the Apostles and giving the palm branch to St. John, the original of which was certainly one of the series of the burial of Our Lady. At the same time there does not appear to be sufficient evidence to warrant the assertion that Lord Rochdale's panel is one of those lost from St. Peter Mancroft, for it would have been quite in accordance with the practice of medieval glass-painters if he who painted the series of Our Lady's burial for Mancroft also painted one or more sets of the same series for other churches, using the same cartoons or all. Questions of identity in the matter of ancient painted glass bristle with difficulties and uncertainties, and we feel the more called to speak words of caution on the subject because, in the pages of the *Eastern Daily Press* of July 11th, 1934, the panel at Old Hall is hailed as one of the lost panels from St. Peter Mancroft, a claim which is not borne out by the known evidence.—F. SYDNEY EDEN.



STAINED-GLASS PANEL IN ST. PETER MANCROFT, NORWICH

on the lowest possible cost of production. Architecture, carving, stained glass, metal work, mosaic or painted work quoted at so much per foot is hardly likely to possess enduring qualities or to call forth inspired effort. It is good news to hear that a serious attempt to improve matters is to be made by the inauguration of an Exhibition of Ecclesiastical Art at Canterbury next Easter. It is to be held under the auspices of the East Kent Art Society and will be supported by acknowledged experts, so that the hopes of the committee to set before the public a high standard of craftsmanship and to restore to ecclesiastical art something

of its ancient beauty and dignity appear to be well founded. An appeal is being sent out to obtain loans of notable examples of past centuries which will illustrate the ancient traditions, and a special effort is to be made to bring together the best work of living craftsmen in the hope of infusing new life into all branches of liturgical art. The president is the Marquis Camden, Lord-Lieutenant of Kent, and the Archbishop of Canterbury is among the Vice-Presidents.



WRIGHT OF DERBY HIS BICENTENARY

OCCASIONALLY, as something of a surprise to those who imagine themselves well versed in the history of painting, there comes to light, the work of an artist of originality and power whose achievements are cause of wonder that they should ever have been lost to sight. Often on account of their size they have been relegated to the cellars or attics of museums or country houses.

Such a painter is Joseph Wright of Derby, the bicentenary exhibition of whose works is to be held in the Art Gallery of his native city from September 3rd (the day of his birth) to November 17th. By the loan of pictures in private possession and from the city's own collection, it is hoped that this exhibition will do credit to Wright's memory and prove that he was a painter of marked ability. That he is less known in the metropolis than he should be, arises from the fact that the greater part of his working life was spent in Derby and that his sitters were not people of outstanding notoriety. Yet Wright has considerable claims to fame. In London, to which he came in 1751, he worked under Thomas Hudson, and later under J. H. Mortimer. He made himself best known by his fondness for figures in candle, fire or

AN EXHIBITION OF ECCLESIASTICAL ART

ANY attempt to improve the standard of ecclesiastical art should be welcomed in a day when it has fallen so low as to be a commercial enterprise based almost entirely

lamplight effects, many of which had considerable vogue in their day, through mezzotint and other engravings. The picture most familiar to Londoners is *An Experiment with the Air-Pump* in the National Gallery. The *Orrery*, in the Derby Museum, is a remarkable work and was one of three lent to the Winter Exhibition of British Art at Burlington House. Wright was elected A.R.A. in 1781 and died at Derby in 1797. Fifty-one years ago, a representative exhibition of his works was held in the Derby Art Gallery.

THE GRAVES ART GALLERY

THE *Graves Art Gallery, Sheffield*, opened in July by the Duchess of York, contains about 700 paintings, drawings and sculptures, about 400 of which belong to the newly-formed permanent collection, while the remainder have been borrowed from the National and Tate Galleries, the Royal Academy, the Courtauld Institute, and a number of private collections. Alderman J. G. Graves of Sheffield—after whom the Gallery has been named—contributed a considerable sum towards the cost of building and presented a number of pictures from his private collection. The principal features of the opening exhibition are collections of Pre-Raphaelite oil paintings; of sixteenth-, seventeenth- and eighteenth-century oil paintings, including examples by Chardin and Clouet; of oil paintings by the Sheffield landscape painter, Thomas Creswick, R.A., and others of the nineteenth and twentieth centuries, including important works by Degas, Puvis de Chavannes, Fantin-Latour, Cézanne, W. R. Sickert, Wilson Steer, Sir William Rothenstein, Augustus John, Sir William Orpen and the Nash and Spencer brothers; of landscapes in oil by Turner, Wilson, Claude, Gainsborough, Canaletto and Constable; of water-colours, mostly of the English School; of copies of English medieval paintings, twelfth to sixteenth century, by Professor E. W. Tristram, and of drawings by contemporary artists. There is also sculpture by Jacob Epstein, Frank Dobson and Henry Moore. The Director is Dr. John Rothenstein.

AN ARTISTS' REST HOME

A RARE sympathy with members of his own profession induced the late Francis William Reckitt to think of others less fortunately placed than himself in respect of worldly wealth. At Rickmansworth, in Hertfordshire, amongst trees and gardens, he built in 1929, a house for the temporary reception of nine brother artists who should be in need of recuperation or change after illness. The house, which is known as 'The Mount Pleasant Artists' Rest Home', is situated in a quiet spot on the slope of a hill, not too remote from the railway station, and looks over terraced lawns and gardens with flowers and kitchen produce. On one of the lawns, is a studio and a billiard room for the use of the inmates. Fees are extremely moderate, and have lately been considerably reduced. Guests are provided with every comfort and every consideration, the only condition being that they shall be of the male sex and either painters, sculptors, engravers or architects in real need of change or rest. Forms of application and particulars can be obtained from Mr. J. G. G. Paterson, the Secretary.

THE ANTIQUE DEALERS' FAIR AT GROSVENOR HOUSE, PARK LANE

IN this issue, there is an article dealing with a fourteenth-century tomb of a Spanish knight, Don Ramon de Peralta, who died in 1348. This remarkable example of early polychromed sculpture is one of the many rarities on exhibition at the Antique Dealers' Fair, now being held at Grosvenor House, Park Lane. Other important exhibits selected from the furniture, silver, glass, pottery and porcelain sections were dealt with in an article which appeared in *THE CONNOISSEUR* for September. Mr. J. P. Corkill has drawn our attention to the pair of Georgian period mahogany chairs (one of which was illustrated) that are among the furniture he is exhibiting at Grosvenor House, being referred to by the writer of the article as having paw feet whereas the description should have read "cabriole legs with carved knees and acanthus carved volute feet." More than eighty dealers from various parts of Great Britain have stands at the Fair, which will remain open until Saturday, October 13th.

BORROWED PICTURES

CIRCULATION of pictures on loan is a new feature in our social life. The Royal Society of British Artists, Suffolk Street, London, and the Russell-Cotes Art Gallery and Museum at Bournemouth have both inaugurated schemes which will enable subscribers to borrow at choice pictures from their exhibitions and change them, as they may desire, at the expiration of the allotted period. In the case of the Royal Society of British Artists, the period is normally limited to four months, but in certain circumstances changes may be effected more frequently. By this means, it is hoped to stimulate a desire for possession, and that the works chosen may find a permanent home on the subscribers' walls, in which case the purchase price will be less by the amount of the subscription paid. The annual charge is three guineas and the number of subscribers is limited to fifty. With the Russell-Cotes project, local artists are favoured, though works by many other artists, living or dead, are listed, and lent on much the same terms as a circulating library. A subscriber of one guinea may borrow a picture for a period of three months, but not buy it, and signs a declaration that every reasonable care will be taken of it. For a subscription of two guineas the borrower may secure two pictures. Insurance against all risks is paid by the gallery.

TREASURE TROVE FOR THE HULL MUSEUM

ABOUT sixty years ago an attempt was being made at the house opposite the Wilberforce Museum in Hill Street, Hull, to hang a picture on the wall, and on hearing a hollow sound the tenant stripped off several layers of wallpaper which proved to cover some fine oak panelling that at this particular point formed the door for a cupboard. On opening this, the objects illustrated here were discovered.

covered. The basin (at the top left) is thought to be English ware, made at Liverpool or Lowestoft; the posset pot seems to be early Nottingham ware; and the mustard pot and small teapot are probably the work of Whieldon's factory at Fenton Low, between 1735 and 1740. The large plate, in the centre, is Lambeth delft of about the same date as the other pieces, while the two saucers have characteristics of the late blue and white K'ang Hsi from China, and the small teapot is salt glaze of a rare type. From available data it would seem likely that all the pieces have been in the cupboard since about 1750. The collection has been kindly presented to the Hull Museum by Mr. A. A. Walters of Bridlington.



POTTERY FOUND BEHIND PANELLING AND PRESENTED TO THE HULL MUSEUM BY MR. A. A. WALTERS

THE LATE W. G. BLAIKIE MURDOCH

THE death in Edinburgh on August 5th of W. G. Blaikie Murdoch deprived literature of a distinguished artist and art of one of its ablest critics. Far beyond Scotland, beyond Britain, the name of this Scotsman was honoured, and the authority of his criticism acknowledged. Perhaps, indeed, through the medium of Transatlantic periodicals, the widest sphere of his influence was in America. To THE CONNOISSEUR Blaikie Murdoch was, for a number of years, a frequent contributor. He wrote also for *The Burlington Magazine*, and other journals, while to *The Scotsman* he continued to the end to contribute masterly articles: the last of which, on Whistler, was published the day before his death. An appreciation of *The Work of Arthur Symonds* and an essay on *The Spirit of Jacobite Loyalty* appeared in 1907, and in the

following year a notable work on *The Royal Stuarts in their Connection with Art and Letters*. In 1910, came the *Memories of Swinburne and other Essays*, and in 1911, *The Renaissance of the Nineties*, a work of enduring authority on the brilliant figures of whom it treats.

Born in New Zealand in 1880, Blaikie Murdoch was educated in Edinburgh, where he made his home during the greater part of his life. His visit to, and residence in, Japan was an important landmark in his career, and his book on *Japanese Literature in the Era of the Japanese Print* established him as an authority on Far Eastern culture. Along with an understanding of their æsthetic ideals, Murdoch absorbed the stoical philosophy of the Japanese, which, on his return to Scotland, he practised in a life of studious retirement.

Scotland owes gratitude to Blaikie Murdoch. He it was who established the native authorship of much in art and architecture which had been hitherto regarded as the work of foreigners, and who brought to light the distinguished achievement of Scottish artists on the Continent in the Middle Ages and Renaissance. Of architecture and historical portraiture, the favourite studies of his latter years, his knowledge was inexhaustible. He devoted books to *The Art Treasures of Edinburgh*, to *The Scottish National Gallery*, and to *The Study of Scottish Architecture*.—CHARLES R. CAMMELL.

COURTAULD INSTITUTE LECTURES

UNDER the auspices of the University of London Institute of Archaeology, Mr. C. Leonard Woolley, M.A., Litt.D., will give a course of six lectures on *Ur and the Development of Sumerian Art*, at the Courtauld Institute of Art, 20, Portman Square, W.2. The dates are as follows: Monday, October 29th; Friday, November 2nd; Monday, November 5th; Friday, November 9th; Monday, November 12th; and Friday, November 16th. The Chairman on October 29th will be Sir Charles Peers, C.B.E., F.B.A., F.S.A. Admission is by ticket only, for which application should be made to the Director of the Courtauld Institute.

NEW BOOKS REVIEWED

FRANÇOIS J. CASANOVA : PEINTRE DU ROI,
1727-1803

Par C. Ver Heyden de Lancey. Préface de Raoul Vèze
(Paris : Edition de la Revue des Indépendants, 42, Rue
des Jeuneurs. Large 8vo, pp. 48 and illus. 15. Sewn, Fr. 40.)

CONTEMPORARY critics paid but little attention to the activities of Casanova, the painter of battle pictures of the latter half of the eighteenth century, and subsequent writers have failed to make good this negligence. On the contrary, much has been written concerning Casanova, the adventurer, his brother. There were three brothers, sons of a member of an ancient and perhaps noble family of Venice who took to the art of the theatre, and married, one Zanetta Farusi, the lovely daughter of a bootmaker.

The eldest of the three sons was Giovanni Jacopo, who usurped a title and became known for all time as Jacques Casanova de Seingalt. He was born in 1725 and died in 1798; the next son was born two years after, Francesco, a good painter who achieved renown in France and Austria and died in 1803, to whose standard the third son, Battista, born in 1728, did not succeed in rising, but yet became Director of Arts in Dresden, dying in 1795: a talented family, which remained in communication through strenuous years and ardent scenes.

This continuance of family interest is illustrated by eleven letters from François to Jacques which have not hitherto been published. Other interesting details are supplied in this brochure, calling anew attention to the celebrated *Memoirs of Jacques*, which are suitably exploited by the author. François was a successful painter, and his battle pictures, still to be seen in the galleries, commissioned as they were by an Empress, a Queen and Princes, had a successful vogue in St. Petersburg, Vienna, Paris and lesser cities. This account of the painter based on documents is a useful addition to the chronicles of Continental art.—K.P.

ART AND CHANGING CIVILISATION

By Eric Gill

(London : John Lane, the Bodley Head, 1934. Globe
8vo, pp. xii and 158. Cloth, 2/6.)

IT is an engaging characteristic of the artist who sets out to write, that instead of discoursing on aesthetics, he prefers economics. Beauty, except the beauty inherent in utility, is not the subject of Eric Gill's dissertation. The artist in him seems so satisfied with producing actual beauty that he has but little energy left for the exposition of the theme. He is right: it is for the critics and historians to hiebrute upon the products of the artist. Eric Gill says ornament, as such, has decayed and almost disappeared, and it is obvious that what he extols in plain surfaces is a confession of weakness. His extended sermon, therefore, certainly has validity. He speaks up for the machine and its

products of seemly consistency. That rules out the artist but it is to be hoped, not permanently. He speaks wittily, and so, convincingly. Many of his periods consist of curious quips and quaint conceits, which add to the cogency of his arguments. Flashes of insight illuminate commonsense, as in his estimate of the older painters whose pictures are "like holes in a wall through which you saw into a room or landscape," but which in those of the modern are "peephole into the bare soul of the painter."—W.K.

LADY PRECIOUS STREAM

By S. I. Hsuing

(With three illustrations in colour by Hsu Pei-Hung (Ju Péon) and twelve in monotone by Chiang Yee. London
Methuen & Co., Ltd. 8/6 net.)

THIS is an old Chinese play done into English, according to its traditional style, by Mr. Hsuing, who is Professor of English in the Min Kuo University, Peiping (Peking). He has also been a notable actor, a newspaper editor and the manager of the Pantheon Theatre in Shanghai. His command of the English language, and particularly of the English vernacular, is to say the least remarkable, and indeed, often surprising.

Lady Precious Stream, we are told, "has rarely been acted as a whole, but is usually given in separate parts." In Chinese green-room slang the play is designated *The Eight Acts about the Wang Family*.

To enjoy this book to the full, we must become entirely artless—put on a garment of make-believe as children do. At once we become entranced, finding ourselves in the picture, smiling participants in the play. Surrender is a that is necessary to complete understanding, and what more, to complete delight. In the Chinese theatre, as in the theatre of the mind, if we are to have perfect entertainment, we must take everything we see and hear for granted. That accepted, we are free of the whole realm of the imagination, and powerful becomes that faith which can remove mountains of scepticism and disbelief. With the players we are feasting, writing verse and drinking wine, making love and paying court. Yet it is not claimed that this play is a piece of high-class literature. So high is the Chinese notion of culture that no educated Chinese would consider *Lady Precious Stream* as literature at all. It is purely a piece of popular, commercial drama of the most familiar type, exactly as produced on a Chinese stage. Our translator takes pains to explode the prevalent fallacy that Chinese play usually lasts a fortnight or more. A Chinese stage performance is longer than a Western play certainly beginning at six or seven in the evening and ending about midnight, but as it is usually a "triple bill," presented without drop-curtains, it is misinterpreted by the foreign visitor as one continuous play.

In a sense the most important personage in a Chinese

play is the property man. He walks amongst the fantastically attired players in his everyday clothes and provides everything needful, or that may be called for, administering a cup of tea to one who is exhausted with a long speech or fanning an overheated player incessantly. Our art of presence insists that we ignore him. We must not see what we are not intended to. He is to be regarded as the *deus ex machina*, as well as the master of ceremonies.

The play treats of the hardships endured by Lady Precious Stream, the third daughter of His Excellency, Yang Yun, Prime Minister, and her chosen lover His Excellency's gardener, their wedding, their separation, their revenges and their happy ending. The story is as full of laughter as of tears. Professor Lascelles Abercrombie has provided an appreciative introduction. The Chinese illustrations are an added delight.—H.G.F.

THE PLEASURES OF ENGLISH COIN COLLECTING

By John Shirley-Fox, F.R.N.S.

(Menstead, Hampshire : The Azania Press. 2/6)

DOUBTLESS there are many cultivated people who, though they have experienced the delights afforded by various other branches of collecting, are, at most, only politely interested when a numismatist produces his treasures. This attitude may, to a certain extent, be due to the diffidence of the average man at approaching what seems to him a somewhat abstruse subject, and one which he feels needs to be taken up early in life, if any real headway is to be made. The author of this handbook has set out to refute his fallacy and, with this in view has carefully avoided technical terms as far as is possible. A study of it should cause this branch of collecting to appeal to a much larger circle than it does at present, especially as the nucleus of a collection can be acquired for a quite modest outlay.—M.L.

HISTOIRE ANECDOTIQUE DES ROIS DE FRANCE JUSQU'À LOUIS XVI

Par C. Ver Heyden de Lancey

Paris : Édition de la "Revue des Indépendants," 42, Rue des Jeuneurs. Large 8vo, pp. 48 and illus. 10. Sewn, Fr. 35.)

THIS is the second part of a description with narrative and notes of rare documents of historical and personal interest, illustrated by reproductions of portraits, scenes and documents ancillary to the study of art, and particularly of that phase of it of the old woodcut, of which several examples are given, greatly adding to its interest.—K.P.

FLOWER DECORATION

By Constance Spry

(London: J. M. Dent & Sons, Ltd. 12/6)

MRS. SPRY has evidently made floral decoration a life study, and, so far as we are aware, no other work treats the subject more exhaustively. In this book, the author suggests many novel ideas for floral groups, and such

unusual combinations are introduced as the leaves of red cabbage, curly kale, intermingled with white scabious, purple carnations, dahlias, African marigolds, etc. And judging from the beautiful illustrations at the end of the book the experiments are all successful. Though dealing more particularly with plants, from the point of view of interior decoration, the book contains many useful hints which should make it of interest to amateur gardeners.—M.L.

IN OTHER COVERS

Landscape, by John Varley (about 1894); *Mogul Painting*, by Bishandas and Nanha (about 1590); *English Embroidery Period of James I.* (Victoria and Albert Museum, 1s. each, by post 1s. 2d.) These three excellent reproductions in colour, attractively bound, are accompanied by brief descriptive notes. The Mogul painting is of the school of Akbar, and depicts the emperor Babar superintending the making of the Garden of Fidelity at Kabul in 1508. It was painted, by command of the emperor Akbar (grandson of Babar), by the court artists about the year 1590. The other two reproductions are a mountainous landscape by John Varley and an embroidered hanging typical in design of early seventeenth-century work.

Medieval England, by Martin R. Holmes, London Museum (Methuen, 6s. net.) This little volume is no dull chronicle of events of interest to students only. Mr. Holmes has marshalled his facts in such an entertaining fashion that the dry bones live, and, to anyone who has any affection for "London the Treasure House" and its traditions, it is a real joy. Even to the uninitiated, the illustrations are evidence of the amazing skill of the medieval craftsmen.

Hugh Lane and His Pictures, by Thomas Bodkin, M.R.I.A. D.Litt. (George G. Harrap & Co., Ltd., 8s. 6d. net.) This handy little edition should meet with no small popularity. It is well printed and illustrated with 51 plates; moreover, it is of just a convenient size. The first and privately printed edition was reviewed in THE CONNOISSEUR for March 1933, and apart from a few alterations the text of the new volume is identical.

Le Dessin chez les Petits, by Robert Lambry. (Les éditions du Cerf.) M. Lambry firmly believes that Art and Design can be an important force in a child's education and, whether one agrees with him or not, his theories are set down in a convincing way.

We have received a letter from Mr. Montague Summers commenting upon the review of his recent book *The Restoration Theatre*. Mr. Summers, referring to the definition of certain theatrical terms, remarks—"There are, it is true, many technical terms which if improperly used imply nothing more than a mere inexactitude in the designation. There are others, with a historical and practical background, which, if incorrectly employed, are bad anachronisms and fundamentally faulty. Of this latter class is the narrowly technical term 'back-cloth,' the precise connotation of which your reviewer entirely misses. He is obviously using the word in a loose and incorrect sense, which is, in my opinion, inadmissible. Frankly he is in error, and my statement holds good. The Restoration Stage knew nothing of painted backcloths."



NOTES AND QUERIES

The Editor invites the assistance of readers who may be able to impart information required. It must be understood that he does not necessarily identify himself with attributions or other opinions expressed by correspondents.



IDENTIFICATION OF PORTRAIT WANTED · INQUIRY NO. 899



INFORMATION CONCERNING LANDSCAPE WANTED · NO. 906

SPECIAL attention is called to the NOTES AND QUERIES section, through which channel problems, concerning paintings, that have been unsolved for many years, are frequently elucidated. A clear photograph should be sent for insertion in the magazine, together with the letter which is to be published in conjunction with it, and a fee of 17s. 6d. to cover the cost of reproducing the illustration also enclosed. Enquiries will be inserted in rotation either under the name of the sender or a pseudonym.

IDENTIFICATIONS REQUIRED (Nos. 899-900)

SIR,—I should very much like to obtain some information concerning the painters of these two pictures, and, if possible, the identity of the subject of the portrait. QUERIST, London.

PORTRAIT BY JURIAEN OVENS (No. 901)

SIR,—A portrait in my possession by the painter, Juriaen Ovens bought at Christie's some years ago, size 45 × inches, is clearly of an important personality. I should be grateful if any of your readers could furnish particulars regarding the name of the sitter and in what collections the painting has previously been.—CLEF, Stockholm.

RAEBURN PORTRAIT OF TELFORD (No. 902)

SIR,—I enclose copy of a portrait which was included in the National Portrait Exhibition at the Albert Hall in 1883 and in the Raeburn Exhibition at Edinburgh in 1876. At that time it was described as being in the possession of Mr. Burge and stated to be of Thomas Telford, painted about 1812. In spite of many enquiries over a period of twenty-five years, no information as to the identity of the sitter has been forthcoming. As I am now engaged on a new Life of Telford, the centenary of whose death occurs this year I would be very grateful for any assistance or information.—SIR ALEXANDER GIBB, Westminster.

MARBLE BUST OF A YOUNG GIRL (No. 903)

SIR,—Could any reader inform me whether the marble bust of a young girl, by J. F. J. Saly (1717-1776), represents Alexandrine d'Étiolles, daughter of Madame Pompadour, who was the sculptor's patroness? The bust is full-sized and signed.—GEO. B. NICOL, Glasgow.

A PAINTING BY HENRY WALLIS (No. 904)

SIR,—I should be glad if anyone could help me locate a painting by Henry Wallis (1830-1916), whose well-known

Notes and Queries

Death of Chatterton is in the Tate Gallery. The painting is called *Fireside Reverie*, and was exhibited at the Royal Academy in 1855 (No. 1150 in the Catalogue). With it was the following inscription—

“ ‘ Is she the star of one that
is away;
She, that by the fire so
gravely dreams
In evening’s lulling still-
ness, while the ray
Tints her soft cheek,
like sunset on fair
streams ? ’ ”

—GEORGE MEREDITH.”

I have been unable to find any record of sale. Information as to the identity and whereabouts of Wallis's heirs would be welcome.—IRVING MCKEE, Connecticut.

PORTRAIT WANTED (No. 906)

SIR,—I should be greatly obliged if you would kindly allow the following description, given me a few years



UNIDENTIFIED PORTRAIT BY JURIAEN OVENS : NO. 901

ago, to appear in *THE CONNOISSEUR*. It is a portrait by John Jackson, of a Mrs. Anne Sophia Blake (wife of Capt. Anthony Blake, 13th Regt.). As a descendant of Mrs. Blake, I am interested in learning its whereabouts, in the hope that with the kind permission of its owner, I may possess a greatly desired photographic copy of the painting. The portrait, which is half-length, life-size, represents Mrs. Blake in a kind of Hussar's hat, holding in her arms a child of about two years old. The child who is fair-haired, wears a low-necked dress, with short puff sleeves, and perhaps a coral necklace. She is trying to put a flower in her mother's hat. The latter wears leather gauntlets reaching to the elbow. The portrait, as indicated by the child's age, was painted about the end of the 1818, and sold in London on July 12th, 1912.—I. ST. M. MACPHAIL, Abingdon.



A RAE BURN PORTRAIT OF THOMAS TELFORD ? : NO. 902



MARBLE BUST OF A YOUNG GIRL BY J. F. J. SALY : NO. 903

IN THE AUCTION ROOMS

A REVIEW OF THE PAST FOUR YEARS

By H. J. MAYO

IN view of the marked activity that has been noticeable in the auction rooms and throughout the art world generally, during the past season, a retrospective survey of the last four years can now be made; and the following studied opinions, expressed by those in close touch with all branches of the art markets, sum up the gradual recovery from the depression which followed the collapse of the stock markets in the United States.

As Mr. Gordon Hannen of Christie's points out, this collapse had its inevitable reaction in the European art markets. And continuing his review, he writes: Nor was it long before it was universally realized that, for some considerable time, the purchasing power in respect of works of art (essentially a luxury market) would diminish steadily; in fact, it was problematical whether it might not, for all practical purposes, cease—at any rate, a drastic revaluation in prices was imperative. The years of 1931 and 1932 saw the most anxious times, but the doctrine of the pessimists was quickly confuted and standards of values suffered, in the main, less depreciation from the investment standpoint than their counterparts in industrial stocks and shares. A venturesome analogy perhaps, but did the discerning collector of English furniture or English silver suffer, in the temporary devaluation of his acquisitions, as great a capital loss as in that of even the least speculative of his holdings in industrial shares?

No small credit is due to those professionally connected with the art market, and the support of values by prominent members of the trade during the worst of the international economic depression was in most markets (and there are at least seven categories) a conspicuously courageous and inspiring achievement.

Time passed, the spring and early summer of 1933 saw little improvement, a flash in one market, a promise of hope in another, but while the decline had been, for the most part, arrested by the end of the summer of 1932, the autumn, winter and spring of 1932-3 failed to show any indication that the curve of values was rising—and so to the beginning of June (1933). The World Economic Conference scheduled to open, the war debts issue with America looming. And by the end of June, there was a noticeable change in the chief art centres; a new atmosphere, a genuine desire on the part of traders to buy, as opposed to the previous desperate anxiety to maintain prices where possible. Rumours of foreign buying, owing to the risks of loss from fluctuating currencies, always a source of trade in objects of art; more hopeful movements in the money markets; the conversion scheme a success; the Ottawa Conference to follow; these summarize the principal influences that fostered the first collective signs of a returning confidence throughout the world—premature perhaps as we see it now, but incipient.

The first of these signs came so late in the summer, that few results, to indicate what portended, could be secured before the end of the season, and while greater hope existed, the actual proof had to be postponed until the autumn.

As invariably happens where the element of doubt is dominant, the level of revaluation and stabilization is determined in the open market and, for this specific period, the jewel sale, held on November 8th, and the Howe Collection in December 1933, provided the test. London, New York, Amsterdam, Berlin, to name the most interested capital delved deeply, and a definite measure of confidence was patent for the first time for three years. And it is no exaggeration to say that, with the possible exception of the print and pearl markets, every sphere reflected a welcome buoyancy of spirit and a noticeable rise in values. The jewel sale revealed perhaps the most pronounced change, a marked advance in the prices of diamonds and emeralds which then sold at vastly higher levels than would have been possible six months before.

English eighteenth-century furniture brought the keenest competition at prices only a modest percentage below those of the 1927-8 era, though the French objets d'art and furniture, due largely to the continued tranquillity of the Paris market, showed somewhat less appreciation. English earl and mid-eighteenth century silver also advanced in a market that has been the most consistently maintained throughout the whole of the depressed period; indeed, in the last nine months, this rise has extended to the silver of the ensuing fifty years which has, in turn, taken a decided upward trend. On the rarer occasions when sixteenth- and early seventeenth-century pieces have appeared, they have shown a marked rise in values, though it cannot be said that examples of the last half of the seventeenth century have followed a similar course.

The market for pictures is sharply divided: Pictures by early masters occupy the widest interest, while modern pictures comprise: (a) the later nineteenth-century art, and (b) contemporary art. The later nineteenth-century art has suffered, in recent years, possibly the worst setback, but this has been due as much to change of taste as change of fortune; and when our industrial situation improves, it is probable that the demand will increase since the Midlands of England form the centre of its greatest supporters.

Pictures by early masters, having an international appeal, constitute the most important market and command the highest prices. The rise in values for all fifteenth-, sixteenth-, and seventeenth-century paintings, during the last nine months, has been most marked. The rise has been assisted largely by the fact that most of the Continental buyers are able, due to the existing exchange rates, to buy in this country at a discount, and the earlier schools



painting are meeting with good demand abroad. Eighteenth-century pictures have not enjoyed the same improvement, owing, largely, to the withdrawal of American and French competition. In America where, before 1929, there was a very widespread vogue for eighteenth-century pictures, prices were forced down to an abnormally low level. Hence, the fall in prices being greater, the recovery is the more difficult to achieve. The old picture market suffered some falling off at the end of June 1934, but there was little of interest for it in July and a steadier position is likely in the autumn.

Porcelains have brought exceptionally good prices as far as those of Oriental origin are concerned, and a very definite revival in the best periods of Sèvres. Dresden shows little change, and unhappily the market for English porcelain is still somewhat depressed, though exceptional examples of the best factories realize very fair prices.

Concluding, Mr. Hannen says, that there was a decisive and clearly observable rise in values between the summer of 1933 and the autumn of that year, and not only was the standard maintained, but a steadily continued upward trend was discernible until June of this year. By the end of June, the market, generally, had absorbed goods to an enormous amount (considerably over a million pounds), and it is not surprising that there was some slight check in the rise of the curve. Little of interest, however, was offered in the market in July, and the four months' rest to November, when the season reopens, should be of inestimable value. Unless, therefore, in the meantime international politics or finance provide complications, the present confidence in the future of the art markets will be well founded.

REVIEWING the past season, Sotheby & Co. observe that there has been a decided revival of interest in works of art generally. Prices on the whole were somewhat higher than those in 1933, and inquiries from private buyers and other sources have been more numerous. One feature that they mention, has been the increase of jewel sales, which have shown largely improved returns. Also, in other sections, the bidding for finer lots has been of a character which augurs a sure, even if non-spectacular, rise in values.

For example, £460 was paid for a cabinet of the early Chippendale period, showing the influence of William Kent. Other prices were: a George I. suite of furniture in petit-point, £960; a Chinese coromandel screen, £330; an Italian fifteenth-century carved walnut cassone, £300; a clock by Tompion, £250; a set of 10 Hepplewhite painted chairs, £390. Another item was a set of chairs belonging to Lord Ancaster, for which a private bid was made before the auction took place. This figure is not disclosed, but Sotheby's point out that it was far in excess of any sum bid at auction last season for a single lot of furniture.

Probably the most outstanding price in the ceramic section was £1,140 paid for a Della Robbia shrine, a figure which compares favourably with "boom" prices. Other prices were £1,140 for a pair of Chinese small green-ground vases of the K'ang Hsi period; a Della Robbia roundel, £410; two Deruta dishes, £397; a Chelsea coffee-pot, £100; and a Staffordshire salt glaze Pew Group (faulty), £200. Lowestoft porcelain is also being sought, a small collection, belonging to the Right Hon. Sir Samuel Hoare, and another belonging to Mr. C. H. B. Caldwell, of about 50 lots in all, bringing over £800.

Prices in these rooms for silver were noticeably good, and the demand keen. Two English two-pronged forks, dating from 1697, which were discovered in the vaults of a city bank, brought £175 7s. 6d., at the rate of 1,150s. an ounce, a price which exceeded all previous records for similar forks. The few pieces of French eighteenth-century silver which were offered, sold remarkably well, £240 being paid for a pair of Paris sauce boats, circa 1745, and £260 for a small service of dessert knives, spoons and forks, Paris, 1782. Other prices which, though also quoted in *THE CONNOISSEUR* previously, may be repeated for the purpose of this review, were: an Irish monteith, Dublin, 1702, £355; a Queen Anne octagonal pepper castor, at 700s. per oz., £85 15s.; a Charles II. castor, 740s. per oz., £201 13s.; a Commonwealth wine cup, 500s. per oz., £253; twelve Queen Anne three-prong forks, £213 15s.; a foxhead drinking cup, late eighteenth century, a record price, £150; a James I. silver gilt flagon, £1,000.

Apart from a small collection sent from abroad, which included a Saxon sixteenth-century suit of tilting armour, that fetched £3,400, and a Gothic thrusting sword, £300, little of importance has been offered in the arms and armour section.

The most important sale of coins of the season was the collection of the late Col. H. W. Morriesson, which was sold at Sotheby's in November last, the total amounting to £5,404 14s. The collection consisted almost entirely of silver coins from the Conquest onwards; the outstanding series being that of Charles I., including as many as thirteen pound pieces. These realized up to £54 a piece, and the prices throughout were good. The only other dispersal of a single collection was that formed by the late Mr. F. W. Longbottom—which included series of half-pence and farthings of England, Scotland and Ireland—held on May 14th–15th, the total amounting to £700—a satisfactory result for a series of less importance. Other coin sales were composed of miscellaneous properties; that of December 11th, including a very rare aureus of the Emperor Carausius which sold for £250. In general, the minor coins maintained their value, but for the rarer items there was an improved demand.

Sotheby's remark that the 1933–4 picture market saw a growing demand for Pre-Raphaelite pictures, at the Lord Faringdon and Brockhampton Park sales. For fifteen years or more, paintings by Watts, Burne-Jones, Waterhouse, Poynter, Briton Riviere, Leighton, had depreciated to below £50 a picture. In the Faringdon sale, Burne-Jones' *Seven Angels of Creation* reached £860; two works by Leighton, £270 and £230; Millais' *Esther*, £195; a Poynter, £155; Watts' *Sir Galahad*, £820, and other works by Watts £120–£320; and by Waterhouse, £150–£160. This considerable rise was maintained when lesser-known examples were offered at the Brockhampton Park sale where two Watts reached £240 each, and another £310.

Fine works by early masters have, of late years, been noticeably scarce in the market; but that there is a very real demand for first-class examples is evidenced by such bids as the £3,700 for a Romney oil sketch at the Brockhampton Park sale, and the £3,400 for a Hoppner child portrait in the Faringdon sale, both prices being greatly in advance of those paid for the same pictures some forty years ago. The continued difficulty in disposing of large, or "shaped" pictures explains the more moderate price of £840 for the Faringdon Murillo.

Among other old master prices, were £460 for a Solomon van Ruysdael; £980 and £1,020, respectively, for two Zoffanys whose popularity seems only slightly affected by the withdrawal of their principal supporter from the market; £360 for a Joseph Vernet; £280 for a van Ostade; and £220 for a small monochrome van Goyen, from the Dowager Lady Cranworth collection. £1,800 was paid for an early Lorenzo Lotto discovered by Messrs. Sotheby's picture expert, hidden away in a dark corridor.

The demand for English nineteenth-century water-colours tends to concentrate more on the finer, larger and more highly finished examples. £400 was paid for a sketch by Joseph Crawhall, and £205 for a Birket Foster, while early in the season, on November 28th, £600 was paid for one of Foster's finest examples, and £290 for a particularly attractive David Cox.

Mezzotint and portrait engravings show little activity and high prices were obtained only for coloured engravings in the finest state with full margins. Owing to their fine condition, the Morland and Ward *Country Alehouse* pair produced £430; the Ward *Citizens Retreat* and *Selling Rabbits*, £310; and the Alken *Quorn Hunt*, £380. The continued popularity of coloured Swiss engravings was shown by several prices ranging from £52 to £85 for examples from the Comte de Suzannet's collection. And for a fine set of the *Cries of London* from the same collection three private buyers competed up to £1,100, although professional buyers were not inclined to advance beyond half that sum. All these prices were bid at Sotheby's sale in May, the first important sale of engravings that has taken place in London for some years.

BOOKS AND MANUSCRIPTS

IN their survey of the books and manuscripts section during the past season, Messrs. Sotheby & Co. observe that while no library of outstanding importance was sold, good prices were paid for any fine examples which made their appearance; and from the several sales they quote the following: a rare French fifteenth-century *Horae* brought £800; a portolano or manuscript atlas on vellum, by Baptista Agnese, 1555, £840; a French thirteenth-century manuscript of the *Liber Almagesti*, £180; the *De Giac Horae*, French, circa 1390, £270; a Flemish *Horae*, circa 1500, £420; a French *Horae* with decorations in grisaille, circa 1510, £290; a fine manuscript of the *Roman de la Rose*, circa 1475, £1,300; a Franciscan breviary written at Bologna, fourteenth century, £250.

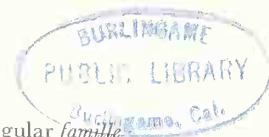
Among the early books offered were: Garcia da Orta's *Coloquios dos Simples*, Goa, 1563, an early Portuguese medical treatise and one of the first books printed in India, which realized £340; Ptolemy, *Cosmographia*, Ulm, 1486, £175; P. Carmelitanus, *Carmen*, printed at London by Pinsen, 1508, £195; *Hypnerotomachia Poliphili*, 1499, £180; J. F. Herring, *Portraits of Winning Horses of the Great St. Leger Stakes*, 1828, £200; Alken's *National Sports*, 1821, £190; Apperley's *Memoirs of John Mytton*, 1835, £255; Orme's *Collection of British Field Sports*, 1807, £700; Kelmscott, *Chaucer*, £150; First Folio Shakespeare, bid up to £2,800; first edition of FitzGerald's *Omar Khayyâm*, 1859, £205; Robert Burns'

copy of the *Caledonian Pocket Companion*, containing favourite Scotch tunes, £340; Kipling's *Schoolboy Lyrics*, 1881, £195; W. M. Thackeray's *Mrs. Perkins' Ball*, 1847, presentation copy with inscription and drawing, £200; W. M. Thackeray's *Henry Esmond*, 1852, presentation copy to Lady Pollock, £300; Dickens' *David Copperfield*, 1850, presentation copy to Clarkson Stanfield, £185; Shelley's *Revolt of Islam*, 1818, £155; Keats' *Lamia*, 1820, £260; Milton, *Poems*, 1645, £400; Boswell's *Johnson*, presentation copy to the Bishop of Salisbury, £280.

Of the manuscripts, that of *The Icy Green*, verses by Charles Dickens, which appear in Chap. VI of *The Pickwick Papers*, brought £150; F. Anstey's manuscript of *Vice Versa*, £520; Dickens' manuscript of *Our Commission*, a contribution to *Household Words*, 1855, £400; Wordsworth's manuscript from which *Lyrical Ballads*, vol. 11, 1800, was set up, £1,100; on the same day, an interesting copy of the same edition of *Lyrical Ballads* with additions for the 1802 edition, was sold for £230; the manuscript from which Wordsworth's *Poems*, 2 vols., 1807, were printed, £215; Dean Swift's manuscript translation of two *Satires of Juvenal*, £370; collection of letters of Joseph Conrad, £190; collection of letters from the Archives of Prince Eugène Beauharnais, £820; on the same day, another collection concerning the Vice-Royalty of Prince Eugène in Italy, containing letters from Napoleon and Marie Louise, £700; Robert Burns letter to Robert Cleghorn, £245; Thackeray's letter to W. S. Williams, praising Jane Eyre, £600; Thackeray's letter to Lady Pollock about *Esmond*, £150; collection of autograph letters of Liszt to Baroness Olga Meyendorff, £175; Benjamin Franklin's draft sketch of his services to the United States, December 29th, 1788, £170; John Keats' letter to Thomas Richards, £300; Thackeray's album of letters and drawings formed by John M. Kemble bid up to £740; water-colour drawing by Thackeray for *Vanity Fair*, £290; Thackeray's letter about *The Newcomes*, £245; series of letters and papers from Nelson to Captain Morris, £480; another series of Nelson letters to the Duke of Gloucester afterwards William IV., £450; in the same sale the draft codicil of Nelson's will fetched £240; Dickens' letters to Sir John Easthope, £690; a Roman binding with a medallion of Pope Paul III.; the Pope's own copy of a book dedicated to him by the translator, £155; a French dentelle binding on a copy of Erasmus' *Eloge de la Folie*, 1751, £270.

A CERTAIN number of sales, held towards the end of the past season, had to be omitted from the September issue, and the prices realized are now given.

Among the furniture, at Sotheby's, a Louis XV. marquetry table, with Brescia marble top, brought £100; a Chippendale mahogany writing cabinet, £40; a pair of Adam side tables in mahogany, with Siena marble tops, £52; a pair of Chippendale small urns and pedestals, £45; a late seventeenth-century bracket clock, by Thomas Tompion, inscribed *Tho. Tompion, Londini fecit*, £145; a Sheraton small writing cabinet in satinwood, £60; a Charles II. walnut daybed, with cane seat, £68; a Chippendale mahogany cabinet, showing the influence of William Kent, £450; at a George I. needlework suite, comprising a settee and eight chairs, the backs and seats in contemporary needlework, £960. Other furniture sold at Sotheby's of which the



prices should be recorded were the following: a George I. walnut settee, arms terminating with carved eagle heads, £190; a Sheraton mahogany bureau cabinet, £47; a pair of small Sheraton oval pier tables, in satinwood, inlaid, £31; a Sheraton satinwood Pembroke table, £26; a Chinese small Coromandel lacquer screen, of twelve folds, £38; a Georgian gilt mantel mirror, £22; a satinwood china cabinet, £75; a set of six Hepplewhite mahogany armchairs, hoop backs, with carved paterae ovals, three vertical splats, £122; a Sheraton mahogany bow-front sideboard, £44; a Chippendale small serpentine dressing chest, £58; an Adam corner table with bow front, £45; a Chippendale mahogany corner cupboard, £50; a Sheraton inlaid sideboard, with serpentine front, £150.

A large number of small objects of art were offered toward the end of the season. At Sotheby's an enamel toilet box, lid painted with an Italian seascape, fetched £56; a Louis XV. snuffbox, painted with children on porcelain plaques, £24 10s.; a Louis XVI. *nécessaire* in green vernis martin, £20; a Louis XV. gold snuffbox, panelled mother-of-pearl and gold appliqué, £34; a Louis XV. snuffbox in gate, overlaid with gold, rose diamonds and rubies, £29 0s.; a French watch by *Auguste Bretonneau, à Paris*, enamelled with figures early seventeenth century, in outer case of later date, £155; an English gold watch and chatelaine, enamelled and jewelled by *Gabrier, London*, early eighteenth century, in original case, £220; a miniature portrait of the late Hon. John Philpot Curran by *John Smart*, £36; Napoleon I., when General Bonaparte, by *Isabey*, £14 10s.; Arthur Wellesley, 1st Duke of Wellington, by *Isabey*, £13; Charles I., a small portrait, £12 10s.; George 2nd Earl of Bristol (1612-1677), £18 10s.; Oliver Cromwell, £13 10s.; Lord Shaftesbury (1621-1683), all by *Samuel Cooper*, £41; John Auden, D.D., Bishop of Worcester (1605-1664), by *John Hoskins*, signed and dated 1655, £48; General Monk, Duke of Albemarle (1608-1670), by *John Hoskins*, £34; Mary Queen of Scots, £14 10s.; Queen Mary Tudor, £13 10s. At Sotheby's, an early Rhages blue bowl brought £9; a Rhages bird ewer of parrot form, £8; a Rhages bowl, covered with a blue glaze, £18; a Samarkand bowl with yellow glaze, £25; a Rhages vase with double animal handles, £21; a Rhages turquoise glazed monster, £13 10s.; a pair of Chelsea figures of a man and a woman masquerader, *gold choker mark*, £200; a Worcester jug, with masked spout and of moulded body, *seal mark*, £17; a pair of Worcester octagonal vases, painted exotic birds and butterflies on a pale blue ground, *seal mark*, £130; an apple-green cylindrical mug, painted bouquet of flowers, *Wall period*, £31; a balport dinner and dessert service, 302 pieces, £60. And among a small collection of Sèvres porcelain, included in the same sale, a coffee can and saucer brought £19 10s.; a crier and cover, painted exotic birds, £25; a covered cup and saucer, painted landscape and pastoral subjects, £52; a *écuelle*, cover and stand, painted with children in pastoral scenes, £42; another, painted with military subjects, £6; another, painted with fruit and flowers, £32; and an entail jardinière and stand, by *Falot*, £100.

Other prices were a *famille verte* dish, *K'ang-Hsi*, £36; a pair of bottles, bodies decorated in *famille verte* enamels, *K'ang-Hsi*, £44; a pair of ruby back egg-shell plates, decorated in *famille rose* enamels, *Yung Cheng*, £100; a large vase, inverted baluster form, decorated peonies and two exo-

tic birds, *Ch'ien-Lung*, *seal mark*, £25; a quadrangular *famille verte* vase and cover, decorated with landscapes and river scenes, *K'ang-Hsi*, £80; a pair of *famille verte* vases of almost *Yen Yen* form, enamelled butterflies and flowers, *K'ang-Hsi*, £102; a pair of figures of hawks, *K'ang-Hsi*, £320; a dark green jade brush pot, cylindrical form, carved mountainous landscapes and figures, *Ch'ien-Lung*, £295; a pair of dark green jade bowls and covers, the latter perforated with an intricate floral pattern, *Ch'ien-Lung*, £250; an Urbino plate, painted with the legend of Diana and *Actæon*, £24; a Deruta majolica dish, painted with figure of a Moorish lancer, repaired, £162; a Deruta armorial dish, painted a large coat-of-arms, circa 1520, £115; a *famille verte* vase, baluster body, decorated birds, flowers and butterflies, £225; and a Worcester apple-green armorial dinner service, painted with the crests Ayshford and Wise, 148 pieces, £120.

The last silver catalogue of the season issued by Christie's included some sixty-five lots, the property of the Trustees of the late Sir Nicholas William Throckmorton, Bart., among which was a plain monteith bowl engraved the arms of Throckmorton with Yate in pretence by *Anthony Nelme*, 1705, with mask and ring handles and detachable rim, which realized £226 8s. 5d. (47s. per oz.), and a salver, engraved the arms of Paston (Viscount Yarmouth) impaling Courtenay of Molland, Devon, 14½ in. square, by *Richard Gurney and Thomas Cook*, 1731, £237 12s. (72s. per oz.). Other prices were: a pair of plain sauceboats by *Joseph Jackson, Dublin*, 1785 (19 oz. 5 dwt.), 20s.; four circular salt-cellars by *David Hennell*, 1754 (16 oz. 10 dwt.), 20s.; four shallow oblong fruit dishes by *Frederick Kandler*, 1758 (92 oz. 3 dwt.), 24s.; a pair of circular fruit dishes, gadrooned rims and ribbed sides, 10 in. diam. by *Frederick Kandler*, 1751 (51 oz. 2 dwt.), 20s. 6d.; a pair of fruit-dishes, similar, 9½ in. diam. by the same, 1751 (42 oz. 6 dwt.), 24s. 6d.; a frame for oil and vinegar with two octagonal containers, by *Benjamin Pyne*, 1722—with covers added at a later date, and two glass bottles (21 oz. 3 dwt.), 20s.; a small plain tankard by *Benjamin Pyne*, circa 1720 (7 oz. 18 dwt.), 17s. 6d.; six rat-tailed table-spoons, 1720—*m.m. I.H.* (13 oz. 16 dwt.), 21s. 6d.; a rat-tailed gravy spoon by *Isaac Dalton*, 1718 (7 oz. 14 dwt.), 22s. 6d.; a plain tankard and cover, with a rib round the body, by *Robert Inglis, Edinburgh*, 1713—engraved at a later date with an inscription—(25 oz. 1 dwt.), 15s.; a plain two-handled cup on circular foot by *Robert Cooper*, 1709 (27 oz. 7 dwt.), 30s.; and from other properties offered at this sale: a pair of candlesticks each on octagonal base, 1695—*m.m. C.L.* (26 oz. 7 dwt.), 46s.; a taperstick, on square base, 1733 (4 oz. 5 dwt.), 51s.; a plain cylindrical tankard and cover by *George Boothby*, 1730 (34 oz. 1 dwt.), 13s. 6d.; a plain tankard and cover by *Seth Lofthouse*, 1714 (24 oz. 14 dwt.), 25s.; a pair of circular fruit baskets, 1812—probably by *Benjamin Smith* (139 oz. 8 dwt.), 11s. 6d.; a pair of scallop shells by *John Emes*, 1799 and 1800 (8 oz. 5 dwt.), 24s.; an American tankard, the body decorated with a band of narrow vertical fluting, circa 1700—*m.m. I.B.* (8 oz.), 40s.; a two-handled porringer by *Thomas Sutton*, 1712 (8 oz. 7 dwt.), 29s.; three pairs of candlesticks by *Ambrose Stevenson*, 1717—with detachable nozzles, Victorian—(56 oz. 2 dwt.), 50s.; four boat-shaped salt-cellars by *Harry Chavener*, 1790 (12 oz. 2 dwt.), 18s.; a pair of plain mugs by *William Fleming*, 1718 (16 oz. 17 dwt.), 20s.; three plain pear-shaped casters by *Simon Pantin*, 1711 (27 oz. 1 dwt.), 68s.

HERALDRY

CONDUCTED BY
CHARLES R. BEARD

COAT OF ARMS, CREST AND THE INITIALS D. M.—TAPESTRY, KENT GALLERY

THESE arms, owing to the fading of some of the tinctures and, apparently, to some faulty "tricking" in the cartoon are slightly inaccurate, but their identification is nevertheless certain. They are—quarterly, 1st and 4th, *per fess gules* (faded to *or*) and *argent*, a *gryphon crowned or counter-charged*; 2nd and 3rd, *per fess azure and or*, in chief two stars of six points or between three bulrushes proper (but appearing as *argent*) springing from a mound of three "coupeaux" *sable* (but given as *argent*). C. within a coronet the *gryphon* of the arms between two "proboscides," the *dexter per fess or and sable*, the *sinister gules* (faded to *or*) and *argent*, each with three bulrushes and two stars protruding from the opening. Mant. *sable and or*, and *gules and argent*.

These are the arms of the family of Moser of Vienna, later of Ebreichsdorf (Austria). Niklas Christof and Hans Moser were granted arms for their military services by Ferdinand King of Bohemia and Hungary, afterwards the Emperor Ferdinand I., at Speier on March 21st, 1544 (Rietstap says 1558); the family was ennobled in the person of Daniel Moser in Austria and the Empire by the Emperor Rudolf II. at Prague on June (Rietstap says July) 12th, 1606, and the head of the family Karl Leopold Moser was created a Baron of the Empire Jan. 26th, 1765.

Eighteenth-century versions of the coat carry in pretence the escutcheon of *Cischini* and

two further crests. But these have no bearing upon the identity of the original owner of this panel of tapestry.

The arms as reproduced in the plates to Rietstap's *Armorial général* are inaccurate, in that the engraver has placed six upstanding leaves on each rush, with the result that the second and third quarters are a confused mass of leaves and stars, and the very individual bulrush leaves forming a horizontal row of three Ms in allusion to the name Moser do not appear at all. Moser of Baden (Argovie in Switzerland) and Moser of Berne bear the allusive bulrush in a similarly prominent way.

The member of this distinguished Viennese family for whom this panel of tapestry was woven was Daniel Moser, Stadtrichter of the City in 1606-7, who from 1609 to 1638, with rare and short intervals, served as Bürgermeister of Vienna, Imperial Councillor and "Landrechtsbeisitzer" for Lower Austria.

On March 31st, 1635, he was admitted into the ranks of the Lower Austrian knightage. He owned a house No. 3 in the Hohen Markt, a second in Josefstädter (now No. 45) and a third in the Bäckerstrasse (now No. 11) with much house property in the Taborstrasse. He also had a palatial summer residence "in unteren Werd (Rossau)," which, in recognition of the great services of all descriptions rendered by him to the City, he enjoyed free of all taxes and conditions, a privilege which was confirmed by the Emperor Ferdinand II. In 1639 he purchased from Veit Schindler of Immendorf the lordship of Ebreichsdorf-am-Moos about 19 m. from Vienna, which for the next fifty years remained the family estate. He died on Decem-

ber 23rd, 1639, and was buried in the Stefanskirche. He was twice married, firstly to Katharina Wankher von Bruck by whom he had five daughters and a son Daniel, and secondly to Katharina Haag of Stamburg.

Daniel Moser, the younger, earned the Imperial gratitude by raising a corps of 1,500 students and burghers' sons which he flung into the Palace at Vienna for the protection of the hard-pressed Emperor Ferdinand II.

By Daniel's marriage with Katharina Gurtner von Egenburg he had three sons, Franz Karl, Johann Ernst, and Max Ferdinand, of whom the two last, after the death of Franz Karl in 1686, alienated the lordship of Ebreichsdorf to Count Anton von Collato. Max Ferdinand (*d.* March 9th, 1746), Imperial Coun-

cillor and Administrator of the Lower Austrian Government, married Anna Clara von Griener and by her had a son Karl Leopold, created a Baron of the Empire on January 26th, 1765. The latter's son Karl Lorenz von Moser (*d.* 1770) married Maria Theresia Cischini, from which alliance comes the Cischini escutcheon of pretence in the later coats of the family.

Early drafts of the coat are seemingly unknown, but on the grounds of its heraldry this panel cannot have been woven much earlier than 1606 or after 1639. The presence of the coronet about the crest might suggest that it was actually made after 1635. Stylistically, however, it appears to be about 1600-1610, while the general treatment of the panel, the motives made use of, and the figures of the goddesses are all forcefully reminiscent of the later decade of the sixteenth century.



COAT OF ARMS OF THE FAMILY OF MOSER, OF VIENNA

STAMP CAMEOS

By DOUGLAS ARMSTRONG

OF the several processes used in the production of postage stamps none excels in artistic effect that of embossing, or as it is more commonly called relief stamping. The cameo-like impressions thus obtained have captured the fancy, not only of those responsible for some of the earlier issues of various countries, but equally of collectors in the formation of their collections. In the first days of the postage stamp not a few nations produced their postal adhesives by a combined process of colour printing and embossing with admirable results. Issues such as the early Austrians and Sardinians, which still hold an important place in the philatelist's album, are examples of this process; and there are many more. By reason, however, of the need for exact impression this method of printing is of necessity a slow and laborious one and owing to the growth of correspondence and the ever-increasing demand for larger and larger output it had perforce to be discarded in favour of speedier, if less picturesque processes of printing.

The first embossed adhesive stamp was the 1s. value of Great Britain, prepared in September 1847, partly for prepayment of postage upon letters to certain British Colonies and partly to defray the inland registration fee. The impressions were made by the Stamping Department at Somerset House, London, from dies cut by William Wyon at the Royal Mint, the bust of Queen Victoria being impressed in high relief upon a ground of solid colour within an octagonal frame. November of the following year saw the advent of a 10d. stamp printed in the same manner and finally a 6d. denomination completed the trio of British embossed stamps in March 1854. After a life of less than ten years these delicate stamp "cameos" were replaced by those of equivalent denomination, more economically and expeditiously printed by commonplace typography. The quantities supplied to post offices were infinitesimal compared with present-day consumption, being reckoned in terms of thousands a year instead of millions daily. Consequently, fine unused impressions are valued by collectors at from £10 to £21 apiece, whilst used copies fetch about the same proportion in shillings. Pairs and blocks are in good demand at a heavy premium upon the aggregate value of the component stamps.

When postage stamps were originally provided for the former British islet of Heligoland in 1867, they too had the Queen's head embossed. By a strange anomaly, these stamps of a British possession were produced from dies made by a German engraver at the Prussian Government Printing Works in Berlin—the only instance on record of British

Imperial stamps being printed by a foreign state. As every collector knows to his cost, the Heligoland stamps abound in both forgeries and reprints, the latter more especially since the printing plates were actually sold to a German stamp dealer, after the island had been ceded to Germany in August 1890. Nevertheless, they are an exceedingly attractive series with sharp embossing and brilliant colours, provided always that they are obtained from a reliable source and with a full guarantee of authenticity.

But the finest of all embossed stamps are surely those current in the British West African settlement of Gambia between the years 1869 and 1898 deservedly designated *Cameos* by appreciative philatelists. So favourably impressed by the appearance of the Heligoland stamps was the then Secretary of State for the Colonies that, when a stamp issue for Gambia was mooted, he wished them to

be of a like character. The English contractors being unable to undertake the production at a cost comparable with that of their German competitors, he even went so far as to consider the printing of the Gambia stamps in Berlin also. When it was pointed out however that the British method of printing offered greater security against forgery the contract was

finally awarded to Messrs. De la Rue & Co. Ltd., of London, who finally evolved the delicate *Cameo head* stamps so much prized by collectors. For reasons already stated, it was not found possible to supply these stamps in sheets of more than fifteen impressions and these miniature panes are highly prized by collectors. The 1886-87 series on paper watermarked Crown over CA, are not particularly difficult to find on account of the considerable "remainder" which came on to the London market when they were superseded by the surface printed type of 1898. The earlier imperforate 4d. and 6d. values on the other hand, are exceedingly scarce in pairs, and blocks.

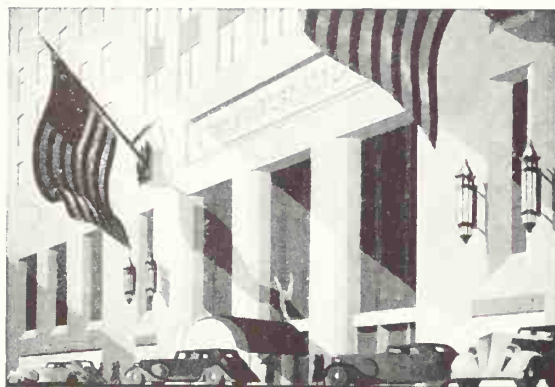
The values of all embossed stamps depend very largely upon the state of the portion in relief, specimens in brilliant condition with all details clearly embossed being at a premium compared with average copies in which the embossed portion is often partly or even completely flattened out. On this account too, it is essential that stamps of this category should be preserved in albums with sunk leaves which obviate pressure upon the specimens when closed. For the collector in quest of the beautiful as well as the unusual in philately, a collection of *Cameo* stamps offers an attractive and by no means unprofitable field. Further; such a collection, assembled with judgment and carefully protected, must inevitably assume considerable importance.



STAMP CAMEOS: GAMBIA, 1869; GREAT BRITAIN, 1854; AND THE HELIGOLAND, 1873, THE LAST WAS PRINTED IN GERMANY

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MADAME ET MADEMOISELLE STUMPF: FROM
THE PORTRAIT BY J-B. CAMILLE COROT
IN THE POSSESSION OF M. PAUL ROSENBERG

COROTS IN AMERICA

By H. GRANVILLE FELL

IN 1836, at the age of forty, two years after his return from Italy, Corot exhibited at the Salon, his *Diana Surprised at the Bath* and a *Campagna of Rome*. Of this latter work Alfred de Musset wrote in the *Revue des Deux Mondes*—"Corot, whose *Campagna de Rome* finds admirers." Nothing more. This grudging recognition was the first appreciative whisper Corot heard, from outside his immediate circle, and coming from one, so exalted as a poet, threw him into such an ecstasy of delight that he was impelled forthwith to paint a picture on the subject of De Musset's *Stanzas to the Evening Star*. It is true he had exhibited at the Salon regularly since 1827, and that year had been hung between the two English painters, Constable and Bonington, but his works

were unnoticed, unsold and generally abominably placed—usually in the dark galleries facetiously known as the Catacombs. Fortunately Corot was of a cheerful disposition and immune from dependence upon his art for his daily bread.

Not until we come to the vaporous landscapes of Ville d'Avray, after the year 1850, did the painter experience any breath of approbation or any commercial success, and these are the pictures so long and almost exclusively associated in the public mind with the name of Corot. His figure paintings he rarely exhibited; though there can be no doubt, from his persistency in continuing to work at them up till the time of his death, that he felt assured of his powers as a figure painter, he was little disposed to challenge public opinion and prejudice his repu-



A PORT DE LA ROCHELLE : PAINTED BY COROT IN 1851 FROM THE FIRST-FLOOR WINDOW OF A HOUSE ABOVE THE QUAY

tation as a painter of pure landscape, or landscape in which figures play a purely ancillary part.

Even at the end of the century, when Corot had been dead for twenty-five years, the immense bibliography that had already accumulated about his name, glozed over, or dealt apologetically with his performance in this field. Yet to-day, although nothing can displace Corot from his rank as a pioneer landscapist of originality and vision, whose principal achievement was to break the chains forged by the classical pedantries of his forerunners, something like a reversal of values has

both figure and landscape, we must remember that his early association with Victor Bertin, with whom he worked for two winters, had kindled in him an enthusiasm for Italy and the traditions of Claude and Poussin. Arrived in Rome, self-confessed an utterly incapable draughtsman, for this very reason we may feel assured that his studies at once became conditioned by the environment in which he found himself. And this is the common experience of all intelligent students. At the Villa Medici he was surrounded by the successful and competent scholars of the *Prix de*



ENTRÉE DU PORT DE LA ROCHELLE ONE OF SEVERAL STUDIES MADE BY COROT AT LA ROCHELLE IN 1851

taken place in the opinion of many modern judges. And nowhere has a greater appreciation been manifested for Corot's figure paintings than in America. As one instance we may refer to Mrs. H. O. Havemeyer's group of Corot figure pieces at the Metropolitan Museum, a group which has no counterpart in any London collection.

It is with the view to giving the public an opportunity to survey the wide range of Corot's achievement that Messrs. Knoedler have arranged so comprehensive a selection of the master's paintings at their New York Galleries from October 27th till November 17th.

In considering Corot's evolution as a painter of

Rome and to these he looked up with unstinted admiration. The race is not always to the swift—some of the swiftest tire soonest—but that prize-winning breed who make rapid progress with their studies in their youth are prone to attract the admiration of those of slower development, and Corot was modest of his powers. Certainly to the influence we may trace so important a landmark in his *œuvre* as the *Silenus*, exhibited in the Salon of 1838 and one of the first of its type to reach America.* Here we have a classical composition with the familiar ingredients: the bosky grove, water, grass, with nymphs and satyrs in sunshine.

* Later in the possession of Mr. J. J. Hill, St. Paul, Minnesota.



PLAINE AUX ENVIRONS D'ÉTAMPES : BY J-B. C. COROT, PAINTED BETWEEN 1855 AND 1860

1825-7 and the second in 1834. He made a third trip in 1843, and the influence of Italy is seen in his work for the remainder of his life. Up till the end he was painting Italian women and souvenirs of Italy. Of *La Gitana*, the gipsy girl with the wistful and melancholy eyes, painted in 1874, the year before his death, Mr. Alfred H. Barr, Jr., Director of an Exhibition of works by Corot and Daumier, held in the Museum of Modern Art at New York in 1930, asks, "What caused Corot the robust Virgilian to fall under this pall of neoplatonic lassitude? Was he in his old age visited by the spirit of Giorgione—who died so young?"

There is at Messrs. Knoedler's exhibition, a *Femme à la Grande Toque et à la Mandoline*, painted in the early fifties, and one of many variants on the same theme, which might have been inspired

and shadow—Corot had looked well at Poussin. Of course it is a studio production, painted from sketches and studies, and it is full of reminiscences of Italy. The illumination is too scattered and too equally distributed to form a perfect setting and there is some lack of unity between the groups of figures. It may even be likened to an operatic drop-scene, yet the conscientiousness shown throughout the picture, meticulously wrought in every detail was to bear fruit. There is already a budding warmth, a sympathy towards nature and something of the very spirit and charm of life. The Titan is breaking his chains. He is held less firmly in the bonds of pseudo-classicism than the *Prix de Rome* winners themselves, whose direction and indeed whose whole strength lay in the well-trodden path of tradition.

Corot's first Italian journey was made in



MARCOUSSIS : ROUTE À TRAVERS CHAMPS : PAINTED BY J-B. C. COROT BETWEEN 1855 AND 1870

by Raphael. It is even possible that the Louvre *Monna Lisa* may have been in his mind. The figure is seated in a typical Italian landscape with trees at each side, decoratively, but not too formally, placed to enframe the figure. The girl's head is of the rounded oval type, the features regular. Her sloping shoulders sweep from the neck in lines of rare amplitude enhanced by the vertical lines banding the edges of her dress. The latter has a broad opening at the bosom and displays a white chemise and square cut corsage.



ITALIENNE ASSISE PAR TERRE ACCOUDÉE SUR UNE CRUCHE : PAINTED BY COROT BETWEEN 1850 AND 1855

The hands are admirably painted and placed in natural opposition in a horizontal plane. The painter has cunningly obscured the lower part of the figure in shadow. Beside this fine work, the *Zingara*, a gipsy girl also with a mandoline, though more natural and without any recollectable derivation, appears far less distinguished.

Another figure subject in this exhibition, known as *Italienne assise*, here reproduced, depicts a peasant woman in easy posture, seated on the ground. She wears the typical dress of the contadina of the Roman Campagna. Her right hand clasps the

fingers of her left; one elbow is resting on a large water-jar. Here we find untrammelled freedom of drawing, natural grace and sensibility to the form and movement of the figure beneath its garments. The fact that the picture has been painted at one sitting—*au premier coup*—in unhesitating brush-strokes of the utmost vigour, makes it one of the most convincing of all Corot's single-figure subjects. Moreover, the tone pattern of boldly alternating light and dark shapes has a very agreeable effect. It remained in the

artist's studio and was in the sale of his effects after his death.

Much the same emphasis of pattern and robust brush-work may be seen in the *Femme accoudée* (lent to the Knoedler exhibition by Mr. Horace Havemeyer). This shows the rather heavy figure of a young woman in contemporary Greek dress slumbering with her head supported by her left hand, from the arm of which droops a voluminous sleeve. Her other hand limply fallen into her lap, barely grasps the small posy which the

artist has introduced to impart a touch of livelier colour. Of this gesture Corot was fond, and there are quite a number of variations on the same theme. Corot was not at ease with figures in violent action nor was he temperamentally attracted to them. One figure study, that of a *Monk in Brown Habit kneeling in Prayer*, recalls Zurbaran's *Francisco Friar* in the National Gallery, but that the crepuscular setting of the Spaniard's version is replaced by a brightly lit and somewhat arid landscape.

Many will be arrested by the small portrait of Mme. Sennegeon, who sits with folded hands gaily



FEMME ACCOUDÉE (LA MORIERI) BY COROT : ABOUT 1872

ing full-eyed at the spectator. She has dark hair dressed in a fashion which would seem a little antiquated for the date of the picture (1841), and wears a cap with long ribbons. Possibly Corot began it much earlier. Her dress has balloon sleeves and is belted at the waist. This lady was Corot's sister, Annette-Octavie, and she bears a considerable resemblance to the painter. She was born in 1792, being four years his senior, and died a few weeks before him at the age of eighty-two. Her husband, the son of a friend of the Corot family, is said to have had artistic leanings, but "that his taste and Corot's differed widely." The Corots' estate at Ville d'Avray was left conjointly to the brother and sister and they used to spend some part of each summer there together. After M. Sennegon's death this portrait passed into the collection of M. Georges Lemaistre, who also owned a self-portrait of Corot.

The two fine harbour scenes which we reproduce here, the *Port of La Rochelle* and the *Entrance to Rochelle Harbour* could never have been painted had Corot not been familiar with Italian views of similar themes. It may be said that he could have apprehended such a manner of looking at scenery through Carle Vernet and Claude and other Italianized Frenchmen who preceded him, but Corot's vision is far too fresh to have been

gained at second hand. In the larger and more elaborate picture with its Canaletto-like design, which was painted from the first-floor window of a house on the quay, there is the greater precision and much interesting incident and detail. We are inclined to doubt the value in the picture of the small dark figure which occupies almost the exact centre of the canvas. It reminds one of Vermeer's experiment in the famous *View of Delft*—a figure placed in a similar position, which he afterwards painted out. One feels this figure to be distinctly an intrusion which cramps the spaciousness of the view. The smaller and more freely brushed sketch—*The Entrance to the Harbour*—is a complete success. Every building is enveloped in air, the salt sea breeze can be felt in the movement the artist has imparted to the scene through his brush-play, the adjustment of tone values is perfect. Both pictures, with some others of *La Rochelle*, were painted in 1851. The larger *Port*, referred to above, was exhibited in the *Salon* of 1852, and later represented the artist in the *Exposition Universelle* at Paris in 1889.

It is in his colour that Corot seems least affected by his Italian experiences. He does not lay emphasis on strength or indulge in oppositions of positive colour. He is more concerned with etherealizing the appearances of things and invest-



FEMME À LA GRANDE TOQUE ET À LA MANDOLINE : 1850-5

ing them with atmosphere and subtleties of tone. This most lyrical of painters reflects throughout his work the tempered harmony of his serene and unruffled spirit. In his landscapes trees lose and find themselves in a silvery ambient rarely to be found in the work of any other painter, and certainly never before him. At his worst, and he it is remembered there are a multitude of forgeries abroad, his trees may be as black as a soured Hobbema or Ruysdael. It is true that he repeats his tree-forms—they are blood-brothers of the same sap and foliage, but consider their grace! Nothing can exceed in delicacy Corot's almost miraculous legerdemain in painting the feathery edges of the leaves which tremble on their twigs and are almost dissolved in the atmosphere. His touch is as light as the caress of a butterfly. Of this we have a perfect example in the *Plaine aux Environs d'Etampes* here illustrated. Wherever Corot happens to be painting, the silver birches and poplars of the woods bordering the ponds of Ville d'Avray appear in countless combinations. The very name Corot conjures up visions of silver-green feathery trees, rustling lullabys for birds, which he said, "may fly through my branches."

To the circumstance that Père Corot had acquired his country house at Ville d'Avray during the young painter's most impressionable years is due his life-long tendency towards the poetical aspect of landscape, and explains his temperamental inclination for effects of morning and evening twilight and mist-clad, dewy trees. Near the house was a large pond—and in later years this was often

to do duty as the Lake of Nemi or that of Albano. "Often," we are told, "when the rest of the household were asleep young Corot remained through a great part of the night leaning out of window, looking at the sky and the water and the trees; and to this habitual contemplation of the watery vapours of the night he himself attributed the

readiness with which, when he took up his brush, he remembered the tones proper to express this grey mist, light and floating, with which the air is saturated, and which veils the sky and obscures the horizon in nearly all of his pictures."

Included in Messrs. Knoedler's exhibition is an elaborately composed landscape with figures which would seem to epitomize that side of his work in which his Italian recollections mingled so powerfully with his impressions of his native Ile de France. This work, *Nymphes et Faunes*, invested with the spirit of Theocritus, is but a glorification of the trees and ponds of Ville d'Avray.

The portrait of Mme. Stumpf and her daughter Madeleine, which forms our frontispiece, was painted in 1872. M. Stumpf was a wealthy

French industrialist and collector of contemporary pictures who had a particular liking for Corot and Dupré. A genuine affection had grown up between Corot and the Stumpf family and during the siege of Paris in 1870 they rendered each other mutual assistance and hospitality. Corot had written to Mme. Stumpf many tender tokens of his solicitude, promising her "the best of what remains to me." This picture, painted less than three years before his death, was the result.



MOINE BRUN EN PRIÈRE À GENOUX | PAINTED BETWEEN 1850-55

PAINTED ENAMELS OF RUSSIA

By CYRIL G. E. BUNT



IN addition to the types of art-enamelling already spoken of in my previous articles in *THE CONNOISSEUR*, there was a painted-enamel technique in vogue in Russia throughout the seventeenth century, which demands the serious attention of all who study this art. It is the only technique differentiated in the old inventories—a fact which sufficiently proclaims it as striking, at least in Russian eyes. It has analogies with the work sometimes seen on Italian jewellery, also with some very late Limoges and with the style of enamelling which the Frenchman Toutin (Jean Toutin I., 1578–1644), has been said to have originated. In the ancient inventories it is referred to as *Usol'skaya finiftyanoe dyela* (Usolsk enamel or Usolsk enamel work). Little has been published concerning this interesting type of work, even by Russian authors. One short article in the *Sbornik* of the Oruzheinaya Palata, Moscow, 1925, is I believe its entire bibliography.

In the Botkin collection there is a metal corner-mount of a Gospel in this technique which is historically of great importance (No. i.). It has as its chief feature the figure of St. Luke seated writing, with a cow looking in at an open door and a bit of landscape beyond. It is framed with a border of floral (tulip) design, the flowers, like the picture, being painted and only edged with twisted cloisons, and around the border is a meander of small cloisonné circles filled with green enamel. This particular piece is mentioned not because of its undoubted merit, but because at the foot there is an inscription *Painted by an Usolsk ikon painter*. This is a remarkable, if not unique, feature.

Other fine examples of the type are in the Botkin collection, and many notable pieces in the Oruzheinaya Palata. But only one other, so far as the writer knows, bears an inscription referring to its origin. This is a *charka* (dish), which carries an inscription stating that it was made at Soli-vaicheghotsk in 1690. Most examples may doubtless be ascribed to the seventeenth or early eighteenth century. But the precise period when the style was first introduced into Russia is not definitely known. It is fairly obvious, however, that its origin was oriental and that its introduction synchronized with the period of the Strogonov merchants' greatest commercial activity, which would mean towards the end of the sixteenth century.

The suggestion (due to N. Pomerantsev in the *Sbornik* article) that the Strogonovski were responsible for its vogue is feasible, and leads one to surmise that it followed upon the conquest of the Asiatic nomads by Ermak, 1581–1583. He and his adventurers were backed by the merchant family, who were then the greatest power in Russia. The earliest piece known dates from shortly after this time and is illustrated in *Antiquities of the Russian Empire*.

It is an *astericos*, a star-shaped piece of gold four rays of which bend over to form feet, used in the Russian Mass to cover the paten (No. ii.). The Russian characters in the centre record that it was given to the Uspenski Cathedral by Tsar Theodor Ivanovich in the year 1585. It may have been produced in Moscow, but it is known that at least two other towns—Soli-vaicheghotsk and Usol'ye—at a later period produced this type of work. It is significant to re-



No. I.—CORNER MOUNT OF A SIXTEENTH-CENTURY GOSPEL



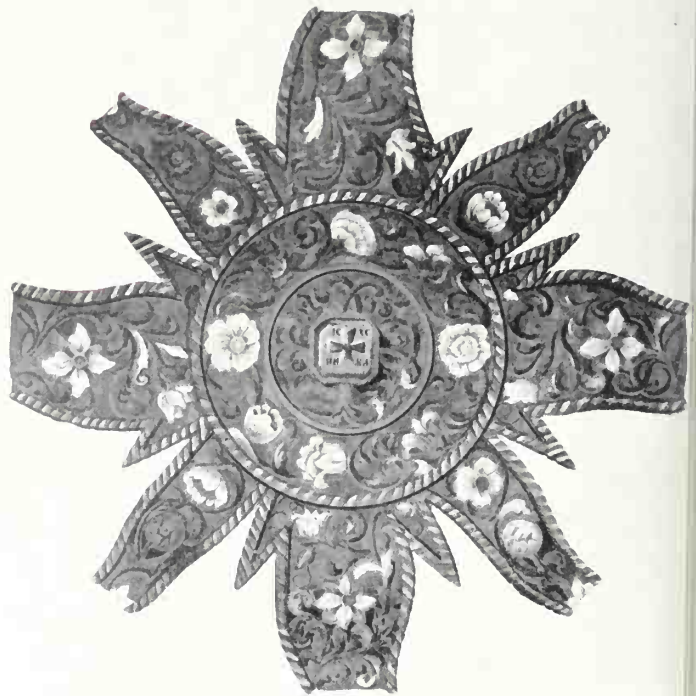
No. III.—BACK OF PECTORAL CROSS OF PETER THE GREAT

member that each of these was a stronghold of Strogonov influence, and both are mentioned half a century later (1653), among the towns from which goldsmiths and enamellers were brought to Moscow to repair the *ikonostas* which were in the Uspenski Sobor.

This *astericos* is a remarkably good specimen of painted enamel of the typical floral design, and suggests that the technique had already been well mastered at this date. In fact, it is little inferior to the work on the pectoral cross of Peter the Great (No. iii.) (1682–1725), the back of which has the figure of St. Peter surrounded by flower forms of typical Usolski style. The importance of the date of the *astericos* cannot well be over-estimated, for it anticipates that usually assigned to Toutin's discovery by about forty-five years. It is, of course, possible that the French enameller and his assistant Gribelin independently discovered the technique of painting on enamel in vitrifiable colours. Yet the same style of work was already being produced by oriental enamellers early in the second decade of

the seventeenth century and probably long before. As proof of this we may refer to a dagger of Persian workmanship in the Oruzheinaya Palata, Moscow (No. iv.). It is known as the dagger of Mikhail Theodorovich and was presented to him by the Persian merchant Makhmet Kasim in 1617. One may, therefore, suggest a Persian origin for the art as introduced into Russia in the latter part of the sixteenth century. After all, the flower forms—tulip, fritillary, etc.—which Toutin himself employed so frequently are characteristic of the oriental origin of this style. It may conceivably have reached Blois via Paris independently of Russia. It certainly did not reach Russia from France. Among the interesting examples in the Oruzheinaya Palata may be mentioned the mounts for a copy of the Gospels, dated 1693, the pictures of which suggest Western influences; a case of knives and forks; and an exceptional piece—the sabre of Prince Dmitri Pozharski (died 1642), Moscow work, with the figure of an angel in gold, enamelled in colours.

In the British Museum there is a knife with nielloed silver mounts, the sheath enamelled in Usolski style (No. v.). It exhibits work quite as fine as that on the knives and forks referred to above. An enamelled silver *kovsh* has painted floral medallions enclosed in twisted cloisons between beads of white enamel. A metal caske



No. II.—ASTERICOS FROM THE USPENSKI CATHEDRAL, MOSCOW, DATED 15



No. V.—KNIFE SHEATH
THE USOLSKI STYLE

(No. vi.), ornamented with filigree scroll work filled with painted flowers reminds us that this technique was not infrequently in conjunction with *skan*; this combination, however, would appear to be confined to the seventeenth century. The most characteristic examples are three bowls of silver-gilt. Two of these show rims of small cloisonné circles in blue—a point of interest as a similar edging is employed on the Botkin Gospel mount and is a feature with the Georgian nimbus in the same collection, dating from the twelfth century, and on many of the finer specimens of Russian cloisonné in the interim.

Of the three bowls one has the interior painted with bird and flower motives (tulips), bearing upon the outside shields of arms, engraved (No. vii.). One of these is clearly the double eagle of Russia, the others remain unidentified, though one is a horseman with a crossbow. The interior of the second bowl (No. viii.) is decorated with four scenes from peasant life, which, as in other examples, recall engraved de-

signs; and in this connexion, it may be recalled that already in the seventeenth century collections of Western engraved prints were in existence in Russia. The third and finest bowl (No. ix.) is larger and has a fluted body, each flute being decorated with flowers and birds in enamel. In the centre is a circular medallion with a group of swans. The exterior also has flower and bird motives, with the addition of tolerably executed portraits in ovals. Possibly some at least of these could be identified, but in any event, they may be considered as early efforts towards true miniature painting in enamel although the bowls are of the seventeenth century.

It was not until the eighteenth century, however, that the latter art was



No. IV.—DAGGER OF MIKHAIL THEODOROVICH, PERSIAN, 1617

raised above what we may term a "popular print" standard. And it is interesting to know that the development of such miniature painting in Russia was, in a sense, due to the visit of Peter the Great to England. At the time of his first visit, in 1698,



No. VI.—CASKET ORNAMENTED FILIGREE SCROLL WORK AND PAINTED FLOWERS



№ VII.—PAINTED ENAMEL BOWL. SEVENTEENTH CENTURY



№ VIII.—INTERIOR OF A BOWL DECORATED RUSTIC SCENES

Peter made the acquaintance of the Swedish painter in enamels, Charles Boit, who had come to England in 1694. Either then or at a later date Boit painted the Tsar's miniature in enamel, while the latter was in England. He again painted him in Paris in 1717, as we learn from a letter Peter wrote to Catherine in that year: "my portrait that was painted by Mor (i.e. Karel van Moor) has arrived . . . also an enamel miniature by that master who did one in England for me and is now here."

There is little doubt that Peter on his return to Russia must have been instrumental in bringing this art into fashion. For, in the years immediately following, at least one French miniaturist went to Russia—Louis Caravaque—and many native artists began to work in this difficult medium. One Andrei Ovsov, was a pupil of Boit; another Andrei Matviev, studied under Van Moor. Two other pioneers were Gregory Musikiiski, who worked in Moscow and St. Petersburg, and Alexander Almaznikov. Musikiiski painted portraits of Peter and Catherine.

The British

Museum has a miniature on copper of St. Demetrius, Metropolitan of Rostov, which dates from the early eighteenth century, the work of a Rostov artist. It is not very remarkable as a work of art, but it is interesting as a specimen of this the latest phase of the enameller's art in Russia.

While it has been suggested that the origin of the technique is to be ascribed to Persian sources, it must be recognized that strong Western influence is noticeable in all the secular subjects employed. Religious motifs show the characteristics of the Strogonovski school of *ikon* painting. The floral forms, on the other hand, are precisely those which were first introduced from the Near East into Europe in the sixteenth century. The fritillary

and tulip are among these. The latter, quite the most popular flower form employed, is the turban plant of Persia. In the seventeenth century there was a perfect mania for this plant in Europe which was at its height between the years 1634-7, i.e. about the time when Toutin was producing his tulip-decorated wares, previously referred to.



№ IX.—INTERIOR OF A LARGER BOWL WITH FLOWERS AND BIRDS IN ENAMEL

CLIFFORD'S INN PASSES

BY WALTER G. BELL, F.S.A.



LONG threatened, the demolition of Clifford's Inn, Fleet Street, has begun. As I write, the pick has already cleared away the war-time huts. That alone would not have mattered ; for close upon twenty years they have covered what I remember, before its spoliation, as a pretty garden square here in London City, with grass and bright flowers about the plane trees. But the loss of the rest is far different.

Facing this garden plot, on its east side, stands to-day a row of King Charles II. houses—tomorrow, perhaps, they will have gone. They were there before the Great Fire of London burnt across from the bridge. The flames of 1666 passed up Fetter Lane, looked into Clifford's Inn, and destroyed only one house, No. 13, that

nearest the gate. The rest they spared to survive till our own time, unharmed and unchanged.

The characteristic "string course," a band of protruding brick, will have been noticed on every house front. The row referred to was built in 1663, but No. 14, the oldest house in the Inn, had come down from the last years of King James I. The block at the east end of the hall was also of considerable antiquity. I write "was," expecting that by the time these lines are in print the house-breakers' picks will have been busy upon them. It is the tragedy of London that there is no one in authority to care, as one after another the city's historical links are uprooted. Clifford's Inn has no mean history. It was the house of the Barons de Clifford as early as Edward II. Linked



THE GROUP OF HOUSES IN CLIFFORD'S INN DATING PRIOR TO THE GREAT FIRE OF 1666 : A PHOTOGRAPH TAKEN IN 1885



DRAWING MADE IN 1903 BY F. L. GRIGGS FROM A PRINT IN THE GUILDHALL LIBRARY

with the law from the year 1345, it remained for centuries an Inn of Chancery, associated with the Inner Temple. Coke and Selden studied law in its chambers, and it has literary associations which the housebreaker cannot destroy.

The best group of pre-Fire houses in the City of London, and the last, has been that of Clifford's Inn. A quiet by-way aside from the traffic that roars down Fleet-street, a shelter to City workers, it was known to all who claim really to know London. Always it had charm; always it was picturesque, even after the mutilations undergone when the adjoining Old Serjeants' Inn had been sacrificed to fill the pockets of the last Serjeants-at-Law. But who cares? More money can be made in rental by sweeping the old Inn of Chan-

cery off the face of London, so it goes. The City Corporation, the administrators—and strangers have imagined, caretakers—of the richest "square mile" in the world, is apparently unconcerned; perhaps it lacks the money—it certainly seems to lack enthusiasm—for preserving historical buildings. We have Art Commissions which, more often than not, evince interest only after destruction has been finished. I had hoped that at least the row of three houses in Clifford's Inn facing the garden plot, Nos. 15 to 17, might be spared to survive. Some years ago, the Crown acquired rights in them, with the object, it was understood, of preventing building so near to the Public Records Office that its contents might be imperilled by a possible spread of fire.

But these houses, with the rest, were emptied of their tenants to await demolition, so presumably a bargain has been made with Mammon. There remains to London Staple Inn, with its Eliza-

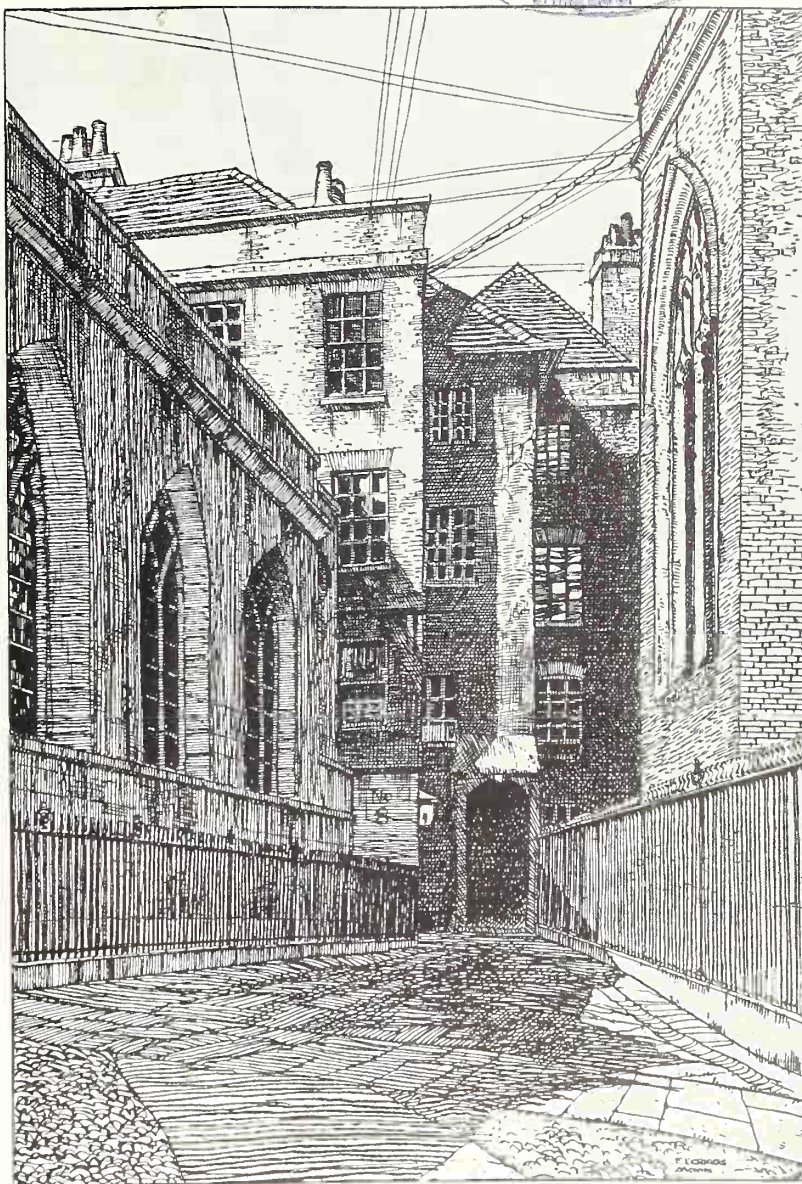
bethan timber-framed frontage upon Holborn preserved, not by a useless appeal to any Department of State or by the City Corporation, but by the public goodwill of the Prudential Assurance Company. All that can now be done is to recall what Clifford's Inn has been. Civic patriotism might have saved the historic hall, for it played an important rôle in the greatest crisis that has overtaken the city. When London lay in ashes after the Great Fire, it was in this hall, left standing at the very edge of the flames' destruction, that a special Court of Judges sat to decide dispute arising in the rebuilding of the city.

That Court enjoyed autocratic powers. The judges could, and did, override all leases and contracts made, and substitute other binding cor-

tracts. Legal documents by thousands had been burnt in the lawyers' chambers in the Temple and elsewhere. New leases were granted under the Court's authority, and conditions made binding upon all persons. All this, perhaps, was rather prerogative than law, and at best bad law, but it made the rebuilding of London City upon its historic site possible. Many there were who, in the despair occasioned by the overwhelming disaster of 1666, prophesied that London's trade would never be brought back. They were poor prophets.

In our time Clifford's Inn Hall has been a convenient mustering place for social, artistic and literary movements. Mr. Bernard Shaw and Lord Passfield will recall the infant days of the Fabian Society at Clifford's Inn, when Shaw talked a deal and Sidney Webb looked wisdom personified. The Art Workers' Guild had their meetings in this hall years before they built farther west. The Knights Bachelor made it their society's headquarters. It was last used by the optical societies. Imprudent restoration in the eighteenth century disfigured much of the hall's true character. At its east end was a very old wall of stone and chalk, and an early arch. Above the roof was displayed a charming little clock-turret, which I learn may be preserved.

Save in the one case of No. 13, Clifford's Inn, which was rebuilt in 1834, all the houses had panelled rooms, well preserved. That makes their destruction the more regrettable. In many chambers the little oblong panels remaining *in situ* were obviously original, though covered with successive coats of paint. In the larger number they had been replaced by characteristic Georgian panelling. The Victoria and Albert Museum happily has saved the best of the panelled rooms of Clifford's Inn. That was done nearly thirty years ago, when the buildings about a small square lying west of the hall were thrown down. The late Frederick Fenn, himself a novelist and playwright, and the son of a distinguished writer of



SOUTH SIDE OF HALL BY F. L. GRIGGS · FROM A PRINT IN THE GUILDHALL LIBRARY

boys' stories, George Manville Fenn, had been the last occupant. He had treated this sitting-room now placed on exhibition at Kensington with reverent care. Not only are all the proportions admirable, but there is excellent carving about the door-cases, the mantelpiece, and the cornice under the ceiling, as the visitor to the Museum may see.

Clifford's Inn afforded quiet and comfortable rooms for generations of literary men and journalists. George Dyer, Lamb's old friend, took shelter at No. 13 "like a dove in an asp's nest," over a firm of Marshalsea lawyers. Dyer was a

most laborious and erudite scholar, having edited single-handed 140 volumes of the famous Valpy's *Delphin Classics*, and he wrote poetry in ten-syllable verse. "To G. D. a poem is a poem," said Lamb, "his own as good as anybody's, and, God bless him! anybody's as good as his own; for I do not think he has the most distant guess of the possibility of one poem being better than another." Withal he was a man of great simplicity and extraordinary absent-mindedness.

Leigh Hunt came to breakfast with Dyer at Clifford's Inn, when "there was no butter, no knife to cut the bread, and the teapot was without a spout." Sir Walter Scott and Southey were other visitors. An earlier writer at the Inn was Robert Pultock, whom the modern discovery of flying has brought again to notice, for he was the author of aviation's first novel. He published, in 1751, his *Life and Adventures of Peter Wilkins*. The hero discovers away in the South Seas a race of human beings who are born with wings. They fly everywhere, and the greatest punishment is to bind a criminal to earth by clipping a wing. Races are held, and there is a war in the air.

For years I lived at Clifford's Inn, when my neighbour across the landing at No. 15 was Samuel Butler. His curious book, *Erewhon* (Nowhere), has given a new word to the language.

Often we exchanged greetings on the staircase, and his face would lighten with recognition, but he was too much of a hermit to encourage visitors. He never asked me into his rooms, where, I have since learnt from his "laundress"—legal domestics have that name—he did not sleep, but used them only as a literary workshop. He was a quiet, remote, most modest old gentleman, and not famous—just another of those authors, a little ahead of their own times, to whom fame comes only after death.

The government of the Inn, while a semblance of the legal association was maintained, was in the hands of a Principal and eleven "Rules." These were known as the "antients." Some curious customs, which obviously were of great antiquity, were observed at the dinners in hall. *Pro hoc convivis—Deo Gratia* was the sole grace before meat. Four small loaves baked together in the form of a cross were placed before the Principal, who, standing up, raised them above his head and solemnly dashed them down on the high table before him. This he did three times, amid profound silence—in honour, it was understood, of the three Persons in the Trinity.

Below the "antients" and below the salt, sat the general company of the society, known as "the Kentish Mess." To them the loaves were passed, and they were pushed along to the bottom of the table, where the last man in the mess clasped them in his arms and ran with them from the hall. Poor women were in waiting at the buttery door to receive the loaves and the broken fragments of the feast. Only two toasts were allowed, "Antient and Honourable" (the house, of course) and "Absent Members," and these without speeches. When old institutions pass away, customs going back to a forgotten antiquity go with them.

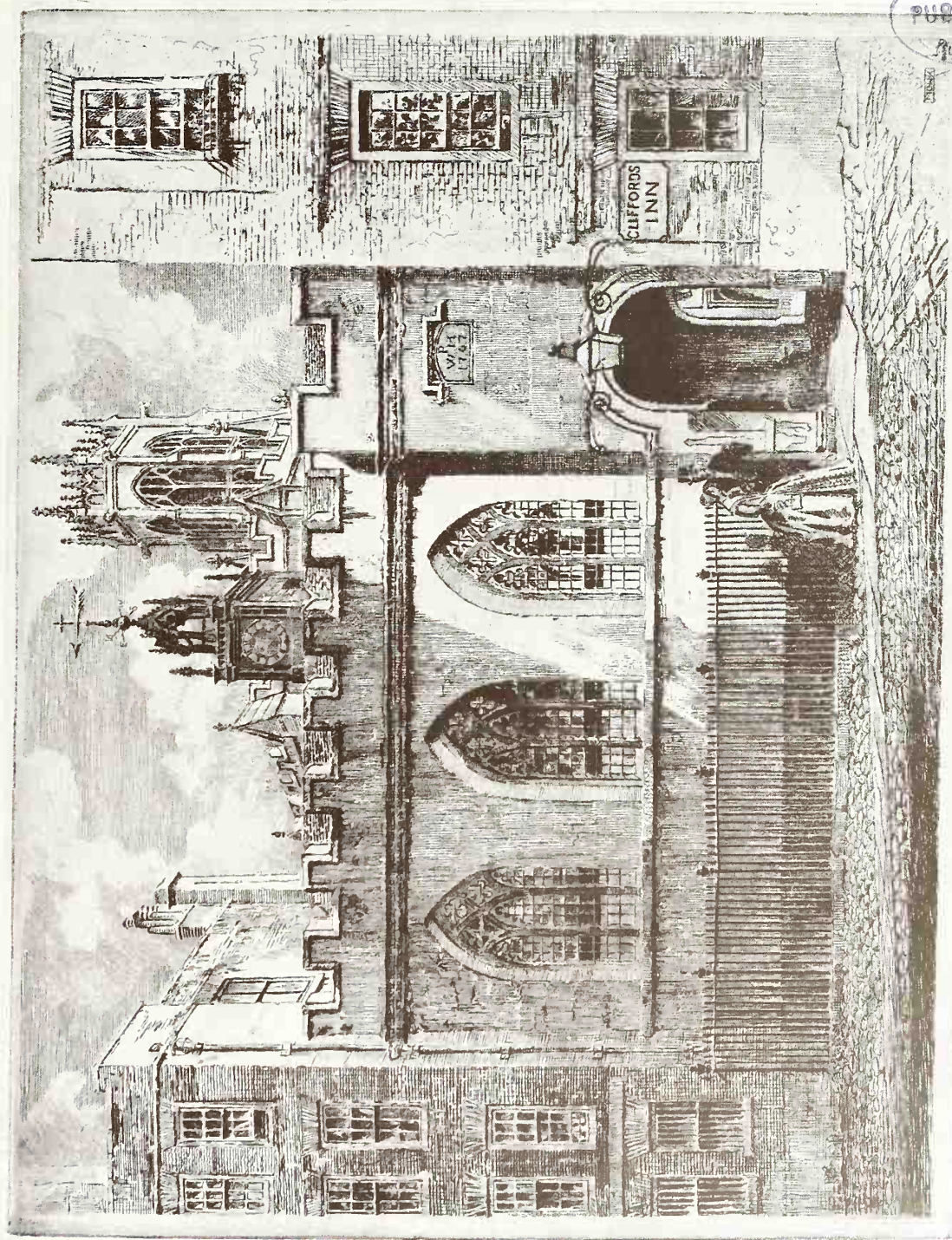
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Mr. Willett, of daylight-saving fame, was the purchaser of Clifford's Inn at auction in 1902. I fell to his first bid—the only one—of £100,000. The present loss to the City of London is the more bitter because the High Court of Justice, to which appeal was made, refused to allow the members of the Inn, at that day, to take the entire proceeds of the sale as their private perquisites. A large proportion—my memory says £60,000—was ordered to be set aside for the education of yet more lawyers. That judgment, if good in law (the Inn



THE GATEWAY TO CLIFFORD'S INN FROM FLEET STREET

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CLIFFORD'S INN HALL AND CLOCK TURRET, WITH THE LANTERN TOWER
OF ST. CLEMENT DANES BEYOND; FROM AN ETCHING BY W. MONK. R.E.



was found to be held in ancient trust) was a most deplorable waste of money and of opportunity. If put to public use, the gift to the lawyers together with the rents to be drawn from the property would have sufficed to keep Clifford's Inn intact as a public possession for all time. A garden in our crowded city, an authentic piece of Restoration London saved for us, a place for quiet business or study, a sheltered retreat—it might have been all these and would have become valued more and more as years went on. But there is no Minister for Public Amenities, and destruction pursues its way in London unchecked and unchallenged.

A generation or two ago, several of the small Inns of Chancery survived. They gave character to this western fringe of the City of London, where all law has congregated. The bulk of them, like Staple Inn to-day and Clifford's Inn yesterday, were sheltered collegiate places, and in outward aspect might have been Inns of Court in miniature, wanting only the chapels. Each had its hall, showing a clock face, each had blocks of chambers grouped around, and little quods with grass plots or gardens. Justice Shallow, you recall, was of Clement's Inn,

where I think they will talk of mad Shallow yet.

Silence. You were called lusty Shallow then, cousin.

Shallow. By the Mass I was called anything; and I would have done anything, and roundly, too . . . you had not four such swinge-bucklers in all the Inns of Court again

as young Shallow and his three friends. Falstaff, knowing his company, thought otherwise:

I do remember him at Clement's Inn, like a man made after a supper of a cheeseparing!

Lyon's Inn, close at hand, had been an Inn of Chancery

since early Tudor days. It gained undesirable notoriety a century ago with the murder of Mr. Weare, for which a ruffian named Thurtell was deservedly hanged.

They cut his throat from ear to ear,
His brains they battered in.
His name was Mr. William Weare,
He dwelt in Lyon's Inn.

Then there was New Inn, of still greater age, which I distantly remember before the Strand improvement came, in 1902, to sweep away the narrow Strand and Wych Street and "Booksellers Row" (Holywell Street) and the old purlieus thereof. Barnard's Inn, Holborn, almost a miniature, has gone, all save the fine old hall which the Mercers' School to-day preserves and puts to useful service. Few will recall Furnival's Inn, just opposite, wherein Dickens worked on his *Pickwick Papers*. All these had played their small part in giving to London that infinite variety which has made our capital unique, and every visitor still finds so attractive. It is fast being lost. Clement's Inn is to-day but a name, as Clifford's Inn is now to be; and of the others there is not even the name to keep the memory.



THE SITE OF THE GATEWAY FROM FETTER LANE AND THE DERELICT HOUSES AWAITING DEMOLITION

AN XVIIITH-CENTURY RECORD OF SILVER FURNITURE AT WINDSOR CASTLE

By C. C. OMAN

THE use, by members of the English Royal Family, of furniture made either of solid silver or of iron or wood covered with silver plates, can be traced back to a considerably earlier date than is generally realized. Admittedly, no English medieval king appears to have enjoyed the magnificence of a silver throne, similar to that of King Martin of Aragon (1395-1410), which is still one of the glories of Barcelona Cathedral; but silver furniture was known in this country early in the sixteenth century. Henry VIII. possessed, in 1520, a silver-gilt mounting-block, which, having a framework of iron, withstood the strain from his increasing corpulence, and was still in existence in the latter years of the reign of Elizabeth. In 1534, the royal arms of Spain, which it then bore, were replaced by those of England, a change necessitated by the divorce of Catherine of Aragon.

One pair of silver-mounted andirons at Knole date from the period of the marriage of Anne Boleyn, and, in 1550, quite a number of these objects were in use in the royal palaces. When it was hoped that Anne would present the king with the heir for which he longed, a cradle covered with silver plates and studded with gems was prepared by Cornelius Hayes, one of the most favoured of the royal goldsmiths. During the Stuart period, we find Charles I. selling to his goldsmith, John Acton, in 1626, the

"four gilt pommells of a chair" and the "five gilt cups for a field bed." The "cups" were presumably the plume-holders which surmounted the tester. In 1649, the Parliamentary Commissioners set to confiscate the royal property endeavoured to recover "a folding table covered all over with silver plate ingraven," which, according to the books of the Master of the Jewel House, remained charged to the custody of William Herbert, Earl of Pembroke (*d.* 1630), who had signed for it in 1619.

Although the silver furniture that is to-day at Windsor Castle, has, of late years, received considerable attention, nothing approaching unanimity has been reached with regard to its history, largely owing to the almost complete lack of documents; but the inventory, made in 1725, of the plate in all the royal palaces, which is in the Public Record Office, would seem to throw some further light on this subject. The Windsor



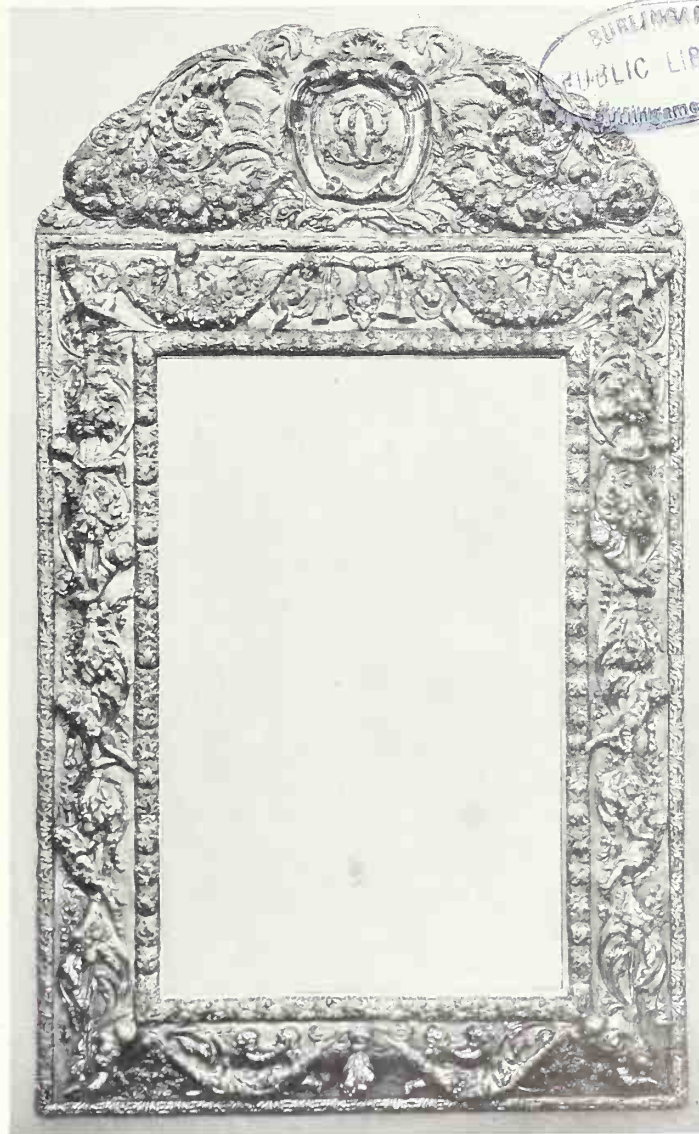
No. I.—TABLE WITH SILVER PLATES APPLIED : 2 FT. 6 IN. LONG, 2 FT. 4 IN. WIDE

Castle section begins with the following details :

	oz.	dwt.	oz.
one large Silver Table, 2 Stands & a large glass with a silver frame	7306	0	0
one pair of Andirons with Dogs	350	0	0
one other large Table, 2 Stands & a large glass with a silver frame	3712	15	0
one pair of large Andirons	1008	0	0
one other Table, two Stands and a Glass with a Silver frame, formerly Queen Dowagers, the weight not known being only covered with silver.			

Of all these, there remain, two tables, three mirrors, a pair of stands and two pairs of andirons (the last of which need not necessarily be those mentioned in the inventory). The first problem is to apportion these amongst the three sets in the list quoted.

It is more than probable that the first and heaviest set is the one presented by the citizens of London to William III. The table* of this set is almost entirely of silver, and not, like the other, merely ornamented with silver plates. The top is engraved with a vigorous rendering of the Royal Arms, surrounded by the emblems of the four kingdoms. It possesses additional interest in being one of the few examples of heraldic engraving on plate where the artist has been allowed to add his signature. Unfortunately, the owner of the engraved *RH* monogram remains unidentified, though the silver-smith's *MO* monogram mark is the one which was entered at Goldsmiths' Hall in April 1697, by Andrew Moore, of Bridewell; and it is safe to assume that the large mirror (No. iii.) with the Royal Arms and



No. II.—MIRROR IN SILVER FRAME : 6 FT. 11 IN. HIGH, 4 FT. 2 IN. WIDE

supporters above, is part of the same set. It is 7 feet 5 $\frac{3}{4}$ inches high and 3 feet 11 $\frac{1}{2}$ inches wide, and contributes considerably to the total weight of the set. On the other hand, the pair of small andirons (No. v.), each of which is surmounted by a cherub carry-

ing a basket on his head, and bears on the front the *WR* cypher, may possibly be those mentioned in the inventory. They bear the London hall-mark for 1696-7, and the maker's mark of *AM* monogram, which Mr. E. Alfred Jones long ago sug-

gested was used by Andrew Moore before the change to the first letters of the surname as the maker's mark, required by the statute which introduced the Britannia standard in 1697.

It would appear reasonable to suppose that the second set mentioned in the inventory is the one presented to Charles II. by the citizens of London. Survivors from this set are probably the table (No. i.), the mirror (No. ii.) and the stands (No. iv.), each of which bears the royal cypher, and all are covered with richly embossed silver. The mirror is rather smaller than the one previously referred to, being only 6 feet 11 inches high by 4 feet 2 inches wide, and decorated with *putti* amongst floral swags. In dating these pieces, the late Sir Guy Laking in his *Furniture at Windsor Castle* describes them all as belonging to the last quarter of the

seventeenth century. Mr. Hussey suggests about 1670 for the table and mirror, and (neglecting King Charles's cypher) attaches the stands to the William III. set.

It should be recalled, however, that the enthusiasm with which Charles II. was greeted by the citizens of London at the time of the Restora-

* Shown at the Exhibition of British Art, Burlington House, and illustrated in *THE CONNOISSEUR*, Vol. xciii, page 81.

tion was not long-lived. After the closing of the Exchequer in 1672, the aldermen and citizens of London would certainly have been in no mood to discuss how they should encourage their sovereign's extravagant tastes for which he had, for some years, been notorious. A date nearer 1660 than 1670 seems to be indicated as much for historical as for stylistic reasons; for a comparison of the design and decoration of this pair of stands with those of the pair at Knole Park, which bear the London hall-mark for 1661-2, would warrant the assumption that the whole of this set dates from early in the reign of Charles II.

Considerable doubt remains as to whether the large pair of andirons bearing King Charles's cypher (No. vi.) may be included in this set. They were tampered with and richly gilt in the time of George IV., and their general style is rather different from that of the pieces which have just been referred to. The royal palaces, in 1725, contained quite a number of pairs of silver andirons, and one other pair survived as late as the reign of William IV., when it was converted into candelabra. It has been suggested that the silver sconces which also bear the King's cypher are connected with this set, but the 1725 inventory does not support this, as the sconces are listed separately.

Mention of the "Queen Dowagers" set in this inventory of furniture is especially interesting. By

1725, a score of years had elapsed since the death of Catherine of Braganza, the last person likely to have been referred to by this title. She had left England in 1692, having spent most of the interval since her husband's death in a prolonged lawsuit with Lord Clarendon, her former Chamberlain, whom she accused of having defrauded her on a large scale. The assumption that, after this lengthy period, she actually forgot anything as valuable as a set of silver furniture does not seem consistent with the reputation which she gained among her contemporaries for having claimed everything that might be considered in any way her personal property.

Since the Restoration (the earliest date which can be ascribed to this set) the only other Queen Dowager had been Henrietta Maria, who had returned to England in October 1660, and had left in 1665; she died in France four years later. After years of poverty and exile, she seems fully to have appreciated the £60,000 a year which was accorded her, and she lived in the royal dower house at Somerset House in great splendour. Though nothing definite can be urged

the probability is that the earlier queen was the original owner of this set. It is to be regretted that all that now remains of the "Queen Dowagers' furniture is the mirror. It is considerably smaller than either of the other two, being only 4 feet high and 3 feet 3¼ inches wide, richly embossed with



No. III.—MIRROR IN SILVER FRAME 7 FT. 5½ IN. HIGH, 3 FT. 11½ IN. WIDE



No. IV.—ONE OF A PAIR OF GUERIDONS

acanthus scrolls and two satyrs' masks. A third silver table survived until the early nineteenth century, when it was finally thrown away after most of the metal had been stripped from it by some acquisitive persons.

Some considerable doubt exists as to what inference should be placed on the difficulty which the compilers of the inventory seem to have encountered in estimating the set's weight. The surviving mirror is produced by exactly the same technique as all the pieces of the Charles II. set for

which the weight is given. Is it possible that the table was only of ebony with silver mounts like the examples which still remain at Ham House and Knole? Alternatively, may we suppose that the weight of the silver in the Charles II. set had been revealed by the silversmiths, at the time of presentation, to the officials of the Jewel House, who had put it on record, whereas the other set, coming from the court of one or another of the Dowagers at Somerset House, had never been listed, with the weight, in any official record?

Unfortunately, the names and nationalities of the makers of the Charles II. and of the "Queen Dowagers" set, still remain a mystery. The embossed decoration may be attributed to Dutch influence which had begun to appear with English silver-work, even before the Restoration. We know that a number of Dutch silversmiths, such as Christian van Vianen, John Cassen and John Cooqus, were in this country at that time working under the protection of the court. Cooqus, it will be remembered, was the maker of Nell Gwyn's silver bed, the largest piece of silver furniture ever made in this country. On the other hand, Dutch influence does not necessarily imply Dutch workmanship, as English craftsmen had perforce to adopt the style which had become fashionable,

however much they might resent the foreigners who came to this country, and reaped the commissions that should have been given to the native English silversmiths.

The table which is shown here as No. i., the embossed mirror (No. ii.), the gueridon (No. iv.) each bearing the cipher of Charles II.; and the larger mirror, bearing the arms and cipher of William III., are illustrated in *The Furniture of Windsor*

Castle by the late Sir Guy Francis Laking, M.V.O., and are reproduced in this article by kind permission of the Proprietors of *Punch*. The two andirons (each is one of a pair), shown on this page, are also in the Royal collection at Windsor Castle.



No. V.—ONE OF A PAIR OF ANDIRONS



No. VI.—ONE OF A PAIR OF LARGE ANDIRONS 33½ IN. HIGH

DESIGNS FOR STAGE SCENERY

By HELEN COMSTOCK

ACCORDING to Ben Jonson, the scenery for a masque represented the "bodily part," while the words were "the soul." The favour won by the designs of Inigo Jones for the masques written by Jonson seemed to the latter to be out of all proportion to their value, and his consequent jealousy destroyed the harmony in which the two collaborators had previously worked. He then wrote his *Tale of a Tub* and *Expostulation with Inigo Jones*, and deleted all past acknowledgment of Inigo Jones's work from the printed texts of his masques. An often quoted line from one of his satires, in which Jonson makes Jones say to him, "Painting and carpentry are the soul of masque," is followed by one which is not so often remembered, in which Jones is supposed to retort, "pack with your peddling poetry to the stage." Thus Jonson relieved his feelings for the slight which "painting and carpentry" had brought upon the literary element of the performance and incidentally tells us that the stage occupied a humble position in comparison with the royal favourite, the court masque. The stage was still the refuge of poetry unobscured by mechanical devices. But this soon changed, as the rapidly growing

theatre began to benefit by all that was developed in the affluent surroundings of the court masque. When the latter went out of fashion, the pen of the designer came to serve the professional stage.

Three initial steps in the progress of stage design have been recently illustrated in an exhibition of the theatre art of five centuries which has brought together a large amount of important material from private and public collections in Europe and America. This exhibition of nearly eight hundred designs was held at the Museum of Modern Art in New York, earlier in the present year, and the major portion of it has since been sent to a number

of American museums. While the greater prominence was given to contemporary stage design and its immediate forerunners, a special word of appreciation should be given to Mr. Lee Simonson, who organized the exhibition, for his effort to present an adequate account of the earlier periods. Some 80 original drawings of the sixteenth to the eighteenth century and a small group of engravings after Serlio and Buon-talenti represented the period of origins. This is no slight achievement when one considers that while all drawings lead a perilous existence, drawing



HERMES AND A MOURNING WOMAN, BY FRANCESCO PRIMATICCIO, 1504-1570. FROM THE COLLECTION IN THE NATIONAL MUSEUM, STOCKHOLM, SWEDEN

for the stage, which are almost always working designs, are especially subject to ill-fortune.

In the earlier section representing the sixteenth, the seventeenth and eighteenth centuries, to which the present remarks are confined, there was for each century one particular group which occupied a position of significance. The first of these was composed of ten drawings by Primaticcio for the court of France and came from the National Museum at Stockholm; the second contained six designs from the extensive Chatsworth House collection of the work of Inigo Jones belonging to the Duke of Devonshire, and finally there were the many designs for costume and scenery for the theatre of Gustavus III. of Sweden, chiefly the work of Louis Jean Despréz.

It was one of the duties of Primaticcio, who was called to the court of Francis I. and worked in France through the reigns of three of his successors, to design for the pageants which celebrated a royal entry into a city. A very full description exists of the fête which he arranged for Francis II., when that monarch first visited the newly purchased château of Chenonceaux in 1560. The artist's designs for this, the *Triumph of Chenonceaux*, do not exist, so far as can be definitely proved, but for our knowledge of his work for this drama in *plein air* there is to-day



ANOTHER DESIGN, ROCKS AND TREES PRODUCED BY JONES FOR SCENE I OF *OBERON*: COPYRIGHT THE DUKE OF DEVONSHIRE



THE PALACE FOR SCENE I OF THE PLAY *OBERON* BY BEN JONSON: DESIGNED BY INIGO JONES (1573-1652): COPYRIGHT THE DUKE OF DEVONSHIRE

only the unique group of twenty-five drawings in the Stockholm Museum, of which the ten contributed for this exhibition formed a part. Although they cannot be associated with any definite spectacle, there was a great similarity in these mythological pageants which had but one theme—the glorification of the sovereign. The Stockholm drawings show pageant costumes for the gods and goddesses of Greece and Rome, figures of Fate and Fame, a sphinx, a satyr, a warrior on a unicorn, Saturn with four eyes and four wings (“as the Phœnicians portray him,” according to an inscription by the artist), a Knight of the Swan (a figure from medieval legend), and finally, two Biblical figures, a Foolish Virgin and a possible David. Among the subjects which have been sent to the American exhibition is a *Hermes and a Mourning Woman*, which Louis Dimier, in his *Le Primatice*, suggests may have been intended to indicate the widowhood of Catherine de’ Medici, in some pageant after the death of Henri II., in the manner of the poetic allegory of the time. The *Triumph of Chenonceaux*, given shortly

after the death of her husband, was filled with emblems of mourning in memory of the late king.

The drawings contain inscriptions, some in Italian and some in French, which relate chiefly to the materials for the costumes, mentioning blue satin shot with silver, taffeta shot with gold, a doublet of cloth of silver, and crimson trunks for which one and a half ells of cloth were required. The masks are attached with chin straps in the same manner, as Dimier points out, still in use in the carnival costumes of certain parts of Holland which retain their sixteenth-century character in more

than one respect. The animals which appear in the designs are intended to be represented by men; thus the design for the swan on which a knight is seated has legs out of all proportion in order to make allowance for the ankles of the wearer.

This group of drawings shows only costumes, but there was not lacking a background for them on the occasion for which they were designed. The description of the pageant at Chenonceaux is indicative of many such events. A great triumphal arch of the Tuscan order greeted the king, who had first passed through alleys of cypress and broken columns, with draped altars to the memory of Henri II. He then passed under the great arch to an open place where lion-fountains shot streams of water into the air. Two further arches in the Corinthian style flanked the ends of the terrace of the château and there was introduced everywhere



A COSTUME DESIGN FOR KNIGHT OF THE SWAN, BY FRANCESCO PRIMATICCIO: FROM THE COLLECTION IN THE NATIONAL MUSEUM, STOCKHOLM, SWEDEN

as great a variety of painted and sculptural ornament as a permanent setting of the kind would require. An inscription in Greek across a wall of the château made allusion to "the eye of Jupiter, which sees all and knows all," as a reference to royal wisdom. A drawbridge was lowered, as though in obedience to the king, who could then read on a tablet, "*Baissant la chef à ta seule grandeur.*" Victory and Fame adorned altars in his honour, Pallas came forward on a balcony to speak a quatrain in his praise. The theme of royal greatness was expressed in almost every possible variation, and escape

monotony only through the inventiveness of the artist. Compared with his contemporaries, Primaticcio shows both taste and imagination; he is neither so extravagant nor so bizarre.

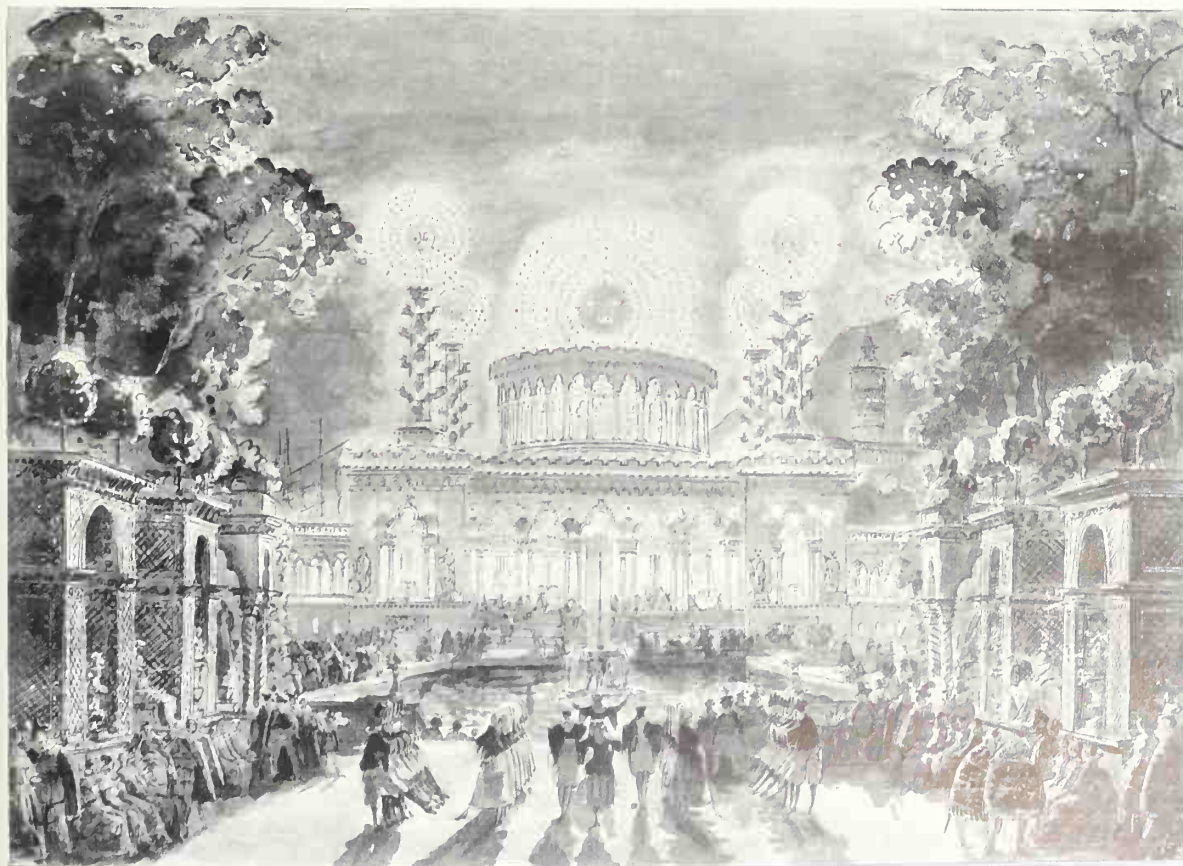
On the other hand, the masque, which was presented indoors, required, to give it interest something more of a definite story and music to augment its effect. The setting made demands of its own and also offered new opportunities. Inigo Jones was the first to realize this and it was he who laid the foundations of modern stagecraft with his designs, and machinery, which joined the setting to the action within the space limitation of a stage. His work in designing for masque continued from 1605 until 1640. He also designed for many plays and pastorals, but as through some chance, so few for the two latter have survived, his work is known especially in

relation to the early seventeenth-century masques.

Oberon, a Masque of Prince Henries, by Ben Jonson, was presented on New Year's Day, 1611, in the Banqueting House at Whitehall, before the Prince of Wales. "This is a night of homage to the British court," says one of the characters, "and ceremony due to Arthur's chair," and the praise of the Prince's father, James I., is thereafter more subtly introduced than in the bald manner of the pageant with which Primaticcio was concerned. The two designs from Chatsworth House in the exhibition (there are two more in that collection associated with the same scene, one giving specific measurements) are alternates for the opening scene; first, for the side of a rocky cliff, the second for the palace of Oberon which is concealed by it. "The first face of the scene appeared all obscure and nothing perceiv'd but a darke Rocke with trees beyond it; and all wildness that could be presented. Till above the Horizon, the Moon began to shew, and rising, a Satyre was seen (by her light) to put forth head and call." The first drawing, which is in pen and ink with a grey wash

and finished with black lead at the sides, shows two faint arches indicated with a compass, one across the face of the rocks and one above them, to indicate where the scene is to open. The one above permits the moon to appear, and the other, the palace of Oberon, is shown in the alternate drawing. This dainty little structure stands with its cupola close-framed by the rocks. On its podium are four cupids aiming at the stag which stands on the pediment, bayed by two dogs. The front of the building shows four slender columns which lead the eye upward to four consoles bearing satyrs' heads supporting the cornice.

Also associated with an early masque is a drawing showing eleven queens seated in the clouds over a portcullis or grated entrance which is thought to be an unused study for the *Masque of Queens* (by Jonson) given on February 2, 1609. The identification is not positive, and there is some ground for thinking it might have been for Jonson's *Love Freed from Ignorance and Folly* (1611), according to the catalogue, by Percy Simpson and C. F. Bell, of Inigo Jones's drawings at Chats-



SETTING FOR QUEEN CHRISTINA BY LOUIS JEAN DESPREZ, 1743-1804, WHO WORKED IN SWEDEN FOR GUSTAVUS III.

worth House. It is, however, there assigned to the *Masque of Queens*, because the style of the drawing accords with the work of the earlier period; the fact that the masque required the presence of twelve ladies, and that only eleven are shown, does not preclude the possibility of this having been intended for it, since Jones was often careless of such details. The second scene of this masque, for which the drawing was more probably intended, presents, at its opening, the tower of the House of Fame, where twelve queens were seated. By means of a mechanism of Jones's devising, the upper part of the tower was made to revolve suddenly, so that the other face of the scene appeared, and *Fama Bona*, attired in white and bearing a trumpet and olive branch, was seen alone. A contemporary description of this *machina versatilis* exists to-day, according to the catalogue already referred to, in *The Declaration of Thaccombe of Andrew Kerwyn*.* In listing the items which were paid for in 1609, mention is made of the:

fitting and setting vp of diuerse running scaffoldes framing and setting vp a great stage for a maske all the height of the Banquetinghouse wth a floore in the middle of the same being made wth sondry deuices wth greate gates and turning doores belowe and a globe and sondry seates aboue for the Quene and Ladies to sitt on and to be turned rounde aboute.

While Inigo Jones was designing for the stage in his own original manner, and exercising an un-failing ingenuity in fitting the setting to the subject, stage design in Italy and France followed a course which was chiefly devoted to the ponderously architectural. This continued through the cen-

tury following and may be seen in the designs of Carlo Vigarani for the Paris Opera; the work of Bérain for Louis XIV.; of the Bibiena family for almost all the courts of Europe; and in that of Galliari and Montenari, where the possibilities of architectural design were carried into the realm of the speculative. Not even the richest of kings could have built the gigantic palace interiors, the limitless avenues of towering columns which their

architect-designers offered them in this realm of illusion. With the beginning of the last half of the eighteenth century a change was bound to express itself. France was dominant in a field where up to this time Italy had been supreme. The theatre could not remain so formal, so grave, in a word, so monstrous, as it had become.

But it is not to France that we must go to-day for the most perfect record of an eighteenth-century French theatre. Just as the finest of French silver has been preserved in the royal collections of Portugal and Russia, so one must also go

outside France for the unique spectacle of a French theatre of this period, for so it actually was although built in Sweden. This is the theatre at Drottningholm, near Stockholm, built for Queen Louisa in 1764, where Gustavus III., her son, a literary genius, indulged his ambition to become a playwright as well as a patron of the stage in general. Louis Jean Despréz, whom he met in Italy and summoned to his court, gave to the theatre, which Gustavus so royally patronized, its eminently French character. This theatre is now known as the Drottningholm Theatre Museum.



A VISIONARY SCENE WHICH WAS PRODUCED BY INIGO JONES POSSIBLY FOR BEN JONSON'S *MASQUE OF QUEENS*. COPYRIGHT THE DUKE OF DEVONSHIRE

* Audit Office, Declared Accounts, bundle 2419, roll 40.

SAINT GEORGE AND BATTLE ABBEY

By FRED ROE, R.I.



OF the proud monastic establishment, Battle Abbey, which rose over the gory apex of Senlac only a few excavated relics of the original structure remain, for such of the buildings as have endured to our own day mainly belong to the thirteenth and the fifteenth centuries. After the founding of the Abbey on the site of the final clash between the forces of William the Bastard and Harold Godwinson, more than four hundred years must have elapsed before the first of the three panels shown here (No. i.) was executed. The subject carved on this represents St. George's encounter with the Dragon, a favourite theme with medieval artists and craftsmen, but of which comparatively so few examples in wood relief remain.

That the discovery of any fresh specimen is carefully noted and recorded.

Somewhat later in style, the second panel (No. ii.) portrays *The Annunciation*, and is singularly interesting in its details, as it depicts domestic appointments of the latter end of the fifteenth century. The last of the trio (No. iii.), which bears the initials I.B., and the device of a crown impaled on a sword, is of the style prevailing during the reign of Henry VIII., and probably formed part of a more recent

fittings installed shortly before, or after, the Abbey surrendered to the Crown in 1538. The first piece may have been, and the third certainly is, purely secular, but the second is of a type which may well justify the supposition that it formed part of the furnishings of Abbot Newton's parlour, somewhere about the time that Henry the Avaricious was becoming disturbed concerning a juvenile impostor who was subsequently hanged as Perkin Warbeck.

Taking these three pieces in their proper order, the first thing noticeable in the St. George panel is the armour worn by the Saint, which, differing from that in most carvings of this type, belongs unmistakably to the late fifteenth century, as indicated by the sallet, plastron and cuisses. There

is no great divergence of imagination displayed between the composition of this and other better-known and finer examples of a like nature; but a further subtle difference exists besides the fashion of the war-harness, which marks an advancement—crude as it is—in creative art. There is a distinct attempt at perspective, then almost invariably wanting in other designs of this sort. The distressed princess, in the middle distance, is on a smaller scale than her deliverer, and the tiny horse



No. 1.—A LATE FIFTEENTH-CENTURY CARVED PANEL OF SAINT GEORGE, FROM BATTLE ABBEY: NOW IN THE PUBLIC MUSEUM AND ART GALLERY, HASTINGS

standing behind her is doubtless intended to be some hundred yards distant. The "artichoke" trees are still in evidence, and the two onlookers project their heads (somewhat decreased in size) through the windows of the tower in which they have taken refuge. But what is the meaning of the queer little figure seated on the summit of the mountain? Has another element of romance entered into the field?

The terrain is scored, or gouged, in a manner entirely unlike any of the other well-known examples, and only one little animal (on the left) is seen seeking its burrow. I have all along held the opinion that there existed a school of craftsmen who produced these subject panels. Here is a hand which I do not recognize, but it is possible that the artist may have seen the York coffer, and remembered its decorative dragon.

The second of the panels is a door from a credence, not from a "confessional," as described in a volume of the *Sussex Archaeological Collections*. In considering whether it is French or Flemish, I should regard the former country as its source. Its treatment is not sufficiently ponderous for the Low Countries. One of the most arresting features in the design is the precise information which it conveys as to the furnishing of a domestic apartment in the latter part of the fifteenth century: the stool at which the Virgin is kneeling; the settle immediately behind the archangel; the canopied and curtained bed; and the piece of panelled furniture, presumably an *armoire*, beside it. All are rendered with the utmost fidelity, though, as is usual, perspective is not a strong point in the design. The Deity in splendour is de-



NO. II.—THE ANNUNCIATION—A CARVED PANEL FROM THE DOOR OF A CREDENCE: SOMEWHAT LATER IN STYLE THAN THE SAINT GEORGE

scribed in accordance with traditional art of the period.

It would seem that the third of the panels, which belongs unmistakably to the Renaissance, must have formed part of some wainscoting similar to that in the Waltham Abbey Room, now in the Victoria and Albert Museum, though the Hastings exhibit is more definitely Italianate in character. A local theory is that the initials I.B. stand for John, the last Abbot of Battle, and that the sword and

crown represent those of William the Conqueror. The device certainly appears as a charge in the arms of Battle Abbey, but the panel is not armorial, while the last Abbot's name was John Hammond. There is no sign of monastic influence about this piece, and I should be more inclined to describe it as Post-Reformation, possibly part of some re-fittings carried out by order of Sir Anthony Browne, the King's Master of Horse, who succeeded Abbot Hammond to the possession of the buildings, and to whom the second initial might well apply. But Sir Anthony does not seem to have had any descendant or collateral relations to whom the I would refer. His mother's name, however, was Lucy, as was that of his sister who married Sir Thomas Clifford, ancestor to the Lords Clifford and Earls of Cumberland; and, singularly enough, beneath the sword and crown appears the device of a "lucy," or pike fish, which might be intended for a rebus. The mutilation of the lower flange of the I is sufficiently visible to refute any assertion that the letter L. was intended. For Nos. ii. and iii. I am indebted to W. Ruslin Butterfield, Esq.



NO. III.—RENAISSANCE PANEL, PROBABLY PART OF WAJNSCOTING, TEMP. HENRY VIII.



PRINCE RUPERT, K.G., BY SIR PETER LE LY: NATIONAL PORTRAIT GALLERY, LONDON. REPRODUCED BY PERMISSION OF THE TRUSTEES

MEN'S COSTUME IN THE ISHAM COLLECTION

By J. L. NEVINSON

THE nucleus of the collection of seventeenth-century costumes in the Victoria and Albert Museum was formed in 1900 by the acquisition of the clothes stored for many years at Lamport, the ancestral home of the Isham family. To-day, the importance of this collection has been strongly endorsed, when the clothes were rearranged and examined in the light of modern re-

search. Mr. Gyles Isham has kindly supplied information with regard to his family and the portraits at Lamport and has also found important documents relating to the costumes themselves. Thanks to the fact that two eighteenth-century members of the family Sir Justinian (*d.* 1736) and Sir Edmund (*d.* 1772), "being both lovers of antiquity did set a value upon the clothes as showing the

fashions of the time," the collection escaped being relegated to the fancy dress cupboard, which has in the past caused far more destruction than moth or damp. So it happens that the clothes are for the most part remarkably well preserved and show no traces of alterations.

The most striking of men's doublets of the early seventeenth century is one of Italian green silk velvet figured with horizontal bands and a pattern of small floral sprigs (No. i.), the front has a deep-pointed waist with two silk loops for the swordbelt, and fastens with a row of small buttons set close; about the waist are eight small overlapping skirts. Inside, it is stiffened with canvas lightly boned; on either side of the waist are the two loops through which a lace passed and drew together the sides, so



No. 1.—ITALIAN GREEN SILK FIGURED VELVET DOUBLET TRIMMED SILVER LACE : CIRCA 1610-20



NO. II.—ONE OF THE LOOPS, DETAIL OF QUILTED LINING AND THE EYELET HOLES FOR BREECHES LACING OF DOUBLET, PAGE 313



NO. III.—DETAIL OF THE INSIDE OF DOUBLET, ON PAGE 315, SHOWING HIDDEN EYELET HOLES ON THE INNER BAND ABOUT THE WAIST

that the doublet stood out from the body below the chest in a stiff ridge resembling a breast-plate. One of these loops appears in No. ii., a detail of the quilted lining of part of the front; about the waist are seen the eyelet holes through which the breeches were laced to the doublet. The sleeves are long, shaped at the elbow, with buttons at the wrist. The date of the doublet would be about 1610-20. But the two unexpected features are the easily cut neck, from which a low collar was possibly removed when the original trimming of silver lace was stripped, and the very ample waist measurement.

Now it happens that a letter survives written by Thomas Isham (*d.* 1605) to his only son John (*b.* 1582), who afterwards became the first baronet, in which he advises him to "eat onlie to slake hunger" for, "as Cato you know well said, the Commonwealth can have little hope of him that is all bellie from his throte to the codpeece." *

Taking into consideration the great size of this doublet and the facts that John Isham's father was dead and that he was an only son, it seems very probable that this and some of the others (notably a black silk doublet and breeches, date about 1630, now much rotted by the dye) belonged to him. Unfortunately no portrait of Sir John Isham seems to have survived, but a general idea of the man's costume of the reign of James I may be gained from Mytens' portrait, dated 1622, of James, 2nd Marquis of Hamilton (No. v.); this shows a very similar doublet, though with deeper wings and skirts; the breeches are full, though perhaps not padded, and the Marquis wears a falling ruff.

The second doublet (No. iv.) is of white linen embroidered with fine tendril patterns in linen thread; the waist is short and square in front, with six deep over-lapping skirts. The long sleeves are slit down the front seam, from shoulder to wrist and the stiff neck band shows that a falling collar was worn instead of a ruff. The eyelet holes for the points are hidden, being set on an inner band about the waist (No. iii.). This is a late instance of the use of points, for the doublet dates from about 1635, by which time large metal hooks and eyes, which are found on Sir John Isham's black suit mentioned above, are considered to have become more common. The detail of the inside also shows another characteristic feature of the doublets of the period, that is, the stiffening of the front, usually by inserting a triangular piece of buckram on either side of the waist; the stitch outlining the shape of this can just be traced.

It will be seen at once that this doublet was made for a much smaller and more slender man

* Gyles Isham in *Christ's College Magazine*, Vol. 38 (193

than the former, and there can be little doubt that it belonged to Sir Justinian Isham (b. 1610, d. 1674), of whom a later portrait at Lamport, probably by John Baptiste Gaspar, is here reproduced (No. ix.). Both doublet and portrait show that the reaction against luxurious materials and bright colours and the preference for black and white was not only confined to the Puritan Party, but was maintained by the Cavaliers up to the Restoration period. The doublet is of course some twenty years earlier in date than the portrait, but in a picture at Knole, shown here (No. vi.), painted by Cornelis van Neeve and dated 1637, Richard, Lord Buckhurst and the Hon. Edward Sackville, the young sons of the 4th Earl of Dorset, wear doublets of very much the same cut, but made of a far more expensive material, probably figured silk. The breeches are dark red, but with high waists and tight legs; the elaborate garters and the huge roses on the shoes will be noticed, or this is still some time before the introduction of shoe-buckles. Sir Justinian would probably never have indulged in such finery, although his portrait shows him wearing long curling hair; he was a strong Royalist and imprisoned for malignancy, both before and after he succeeded to the baronetcy, in 1651. It is perhaps unfortunate that he is better known for his appearance as "The Emperor" in letters of Dorothy Osborne, who found him "the vainest, impudent, self-conceited coxcomb that ever yet I

saw." Early in 1653, she wrote to William Temple:

Lord, what would I give that I had a Latin letter of his for you, that he writ to a great friend at Oxford, where he gives him a long and learned character of me; 'twould



No. IV.—WHITE LINEN DOUBLET, WITH SLEEVES SLIT DOWN FRONT SEAM AND STIFF NECK BAND, EMBROIDERED WITH FINE TENDRILS IN LINEN THREAD: IN FASHION FROM ABOUT 1635-1640

serve you to laugh at this seven year . . . the best of my commendations was, that I was capable of being company and conversation for him.

Admittedly, Sir Justinian was a widower with four daughters for whom husbands would have to be found, he was always a scholar, keeping in touch with Dr. Mead of Christ's College, Cam-





No. V.—PORTRAIT, BY MYTENS DATED 1622, OF THE 2ND MARQUIS OF HAMILTON, IN BLACK DOUBLET BY GRACIOUS PERMISSION OF HIS MAJESTY THE KING

bridge, and as the most prominent Royalist in a Puritan district, he was continually imprisoned. It is not to be wondered at, therefore, if he was neither very light-hearted nor sociable. After the Restoration, he retired from the dissolute life of the court which was not to his taste, and later, in 1673, was elected a Fellow of the Royal Society. He found another and no doubt a more satisfactory wife; Dorothy wrote "it was not mine, it seems, to have an emperor; the spiteful man, merely to vex me, has gone and married . . . my

Lord Lee's daughter" (Vere Leigh of Sonleigh); later Sir Justinian could pride himself on the attainments of his daughter Vere, of whom it is recorded—alas on her tombstone, for she died in 1674 at the age of nineteen—that she was "learned beyond her sex in mathematics and algebra."

It was not to be expected that such a father would neglect the education of his son Thomas (b. 1654), who was induced for the sum of six pounds a year to keep a diary in Latin. This book, covering the period 1671-3, and scored with parental corrections in red ink still remains at Lamport, and a translation of it by the Rev. Robert Isham was published in 1875. It contains many entertaining descriptions of life and events in the country. But no sooner was his father dead than Sir Thomas set off, in 1676, on a grand tour to Italy and France. Even before he left England he was spending lavishly on clothes, as appears from the following account which his agent Latham sent on June 16th, 1676: it has been printed in full, showing the complete cost of one suit.

Sir Thomas Isham His Bill
ye 16 of June 1676.

For 9 yeardes of rought silke at 8s. ye yearde	03	12
for 4 yeardes & ½ of Lewtstring to Loyne ye Coate & face ye drawes & ye pockits att 6s ye yearde	01	9
for pincking ye Loyning	0	3
for 2 Loynings for ye breeches & pockits	0	5
for 6 peces & ½ of sattin ribbon to trim ye shewt & gloues at 15 ye pece	04	17
for 5 dusson and one button at 5s ye dusson	01	5
for A dusson of small onens	00	1
for 8 ounces of gould & siluer Lace for macking up ye trimming & trimming A paire of gloues.	00	3
for Macking ye shuite	00	10
for Callico to Lay under ye oute side of ye Coate	00	3
for 8 yeardes of brande ribbon	00	5
for A paire of holland drawes bound wt brande ribbon	00	6
for silcke & golome	00	2
for A paire of Roman gloues	00	4
for A paire of ye beste silcke Stokings	00	12
for A paire of imbroudered garters and buckels	00	14
for A Box	00	1
	16	09



Sr I hope these will both
it and plays, ye are as
ashonable as are are (*sic*)
vore what euer. I would
aue sent a pare of ye
ame buckles if I Could
aue got them for your
hewes but if you plays
ou may haue a pare sent
his is all at prasent from
your worships most
umble saruant to
Command John Latham

The suit is clearly a
plain one, and the
ribbon trimmings ac-
count for the greater
part of the cost; no
waistcoat is worn with
it, and it would have
probably resembled
the clothes shown in
the picture, attributed
to H. Danckaerts, of
Mr. Rose, the gardener
presenting a pine-apple to
Charles II. (No. vii.).
The King wears a
long coat of the *justau-*
corps type, with tight
sleeves and small
close-set buttons down
the front and tails and
long the pocket slits;
there must be quite
"5 dusson and one" of
them in all, assuming
that the "Dusson of
small onens" were for
the breeches, and it
is not surprising that
the King did not trouble to have them all fastened
but allowed a long triangle of shirt to show above
the be-ribboned breeches. The poplin suit in the
Isham Collection described and illustrated in *THE*
CONNOISSEUR for July, 1928, is probably about this
date, but no bill has been found for it.

While Sir Thomas was abroad, much of his
gent's time was occupied with tailors; he writes
to his master at Frascati on October 25th, 1677:

As for your westcoat, Sir, to have it well done, there
must be a design made a purpos, and sent to Naples. . . .
I shall likewise have a mesure taken upon your brocaid
westcoat, the length of yr sleeves, and as for the length of
our body it must be longer, for westcoats are now wore
long. . . .

On his return Sir Thomas sat to Lely for his por-
trait (No. viii.), and his fastidiousness in the



No. VI.—PORTRAIT, DATED 1637, OF LORD BUCKHURST AND THE HON. EDWARD SACKVILLE, THE
SONS OF THE 4TH EARL OF DORSET BY CORNELIS VAN NEEVE: BY PERMISSION OF LORD SACKVILLE

matter of dress can be judged from a letter of
Ogilby the agent (January 10th, 1679):

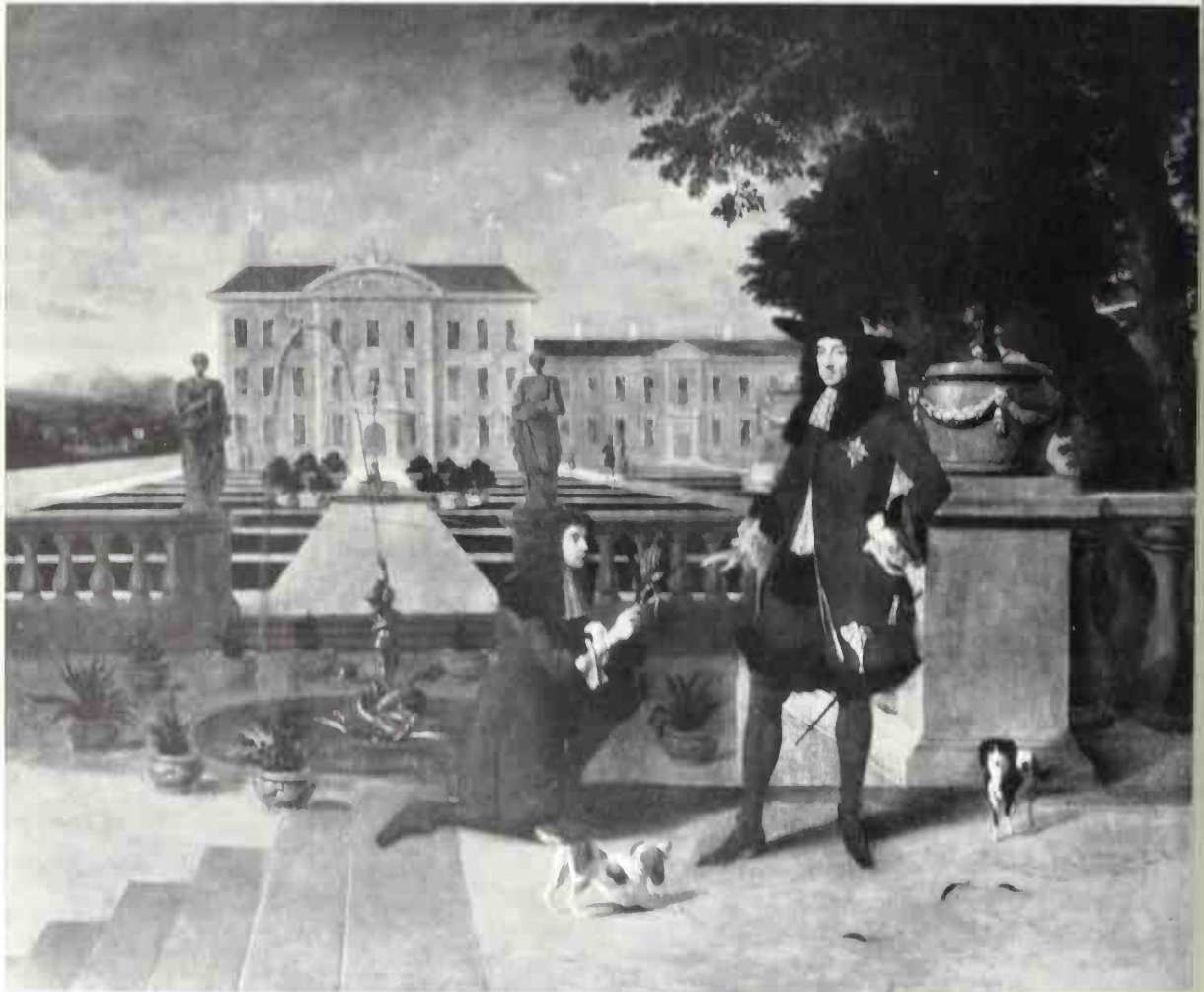
Sir, your desier to have ye head and ye cravat of your
picture changed and ye face of ye picture putt on it which
Master Lilly has drawn for you since you came over reserv-
ing ye same posture, nor altering anything of ye colours,
this is I beleieve exactly your meaning. . . . I shall tell
Master Lilly everything punctually, and exactly, as you
express it in your letter . . . so yt he cannot fail to do
according to your mind, besides I must charge him earn-
estly as you desire to doe it with his own hand.

As an illustration of costume the picture, as so
often happens, leaves much to be desired, but
there can be no doubt of its merits as a portrait or
that Lely "did it with his own hand."

The death of Sir Thomas Isham occurred in July
of 1681, consequently it was between 1679 and that
date when the two most important suits, which are

illustrated on page 345, were made. The first consists of a coat without sleeves and breeches of olive-bistre silk damask, with an all-over floral pattern, probably French. The waistcoat is extremely long and would reach the knees; probably concealing the breeches entirely; it is collarless, and fastens with a long row of small buttons from neck

are set on in bias, gathered, and have their points caught in to the leg above. These show traces of alteration and may have been decorated with lace or braid; beneath them are short tight inner legs of ordinary silk, edged with braid, and apparently intended to tuck under the stocking. There are four pockets, two with horizontal slit and button



THE PORTRAIT OF CHARLES II. WEARING A COAT OF THE JUSTA-CORPS TYPE. BY PERMISSION OF SIR PHILIP SASSOO.

to hem; there are two horizontal pockets set low. The breeches (No. 8) have a very low waist-line, and the fullness is gathered to a band over the hips. They were held on solely by their cut, for hooks, lacing, or braces are unknown at this period, a remarkable change from fifty years earlier when breeches must have taken quite an appreciable time to secure. To the knees, are attached large angular pieces of damask, which

and two others of wash leather with vertical slit

The second suit, traditionally the wedding suit of Sir Thomas, and destined never to be worn consists of a sleeved coat and breeches of very similar cut, made of a French silk brocaded with small sprigs in gilt thread. The sleeves are tight and extend to mid-forearm, where there is a turn back cuff of pink brocade, about 6 inches deep and with a rounded flap behind. The coat



No. VIII.—SIR THOMAS ISHAM, BART. (1657-1681) FOR WHOM THE TWO SUITS ILLUSTRATED ON PAGE 345 WERE MADE



No. IX.—SIR JUSTINIAN ISHAM (1610-1674), TO WHOM THE LINEN DOUBLET, SHOWN ON PAGE 315, PROBABLY BELONGED

lined with white silk damask, and this shows that it was meant to have been worn open; this contemporary fashion is supported by a letter in the *Verney Memoirs* (Vol. II, p. 442, May 29th, 1688): 'buy me some good shirts or else some sort of wasteoate suitable for Summer for it is not fashionable for any Gentleman to go buttoned up either Summer or Winter but especially Summer.' The neck-band appears plain and rather awkward, but when the coat was worn, it would have been covered by the full curled wig. The breeches are of the same cut, and would have been almost concealed by the long flaps of the coat except when the wearer was walking.* Theseannon- or can-



No. X.—PAIR OF SILK DAMASK BREECHES, HAVING A VERY LOW WAIST LINE AND THE FULLNESS GATHERED TO A BAND OVER THE HIPS: CIRCA 1680

ion-breeches (the latter spelling more common) must be carefully distinguished from the "petticoat" breeches, which went out of fashion about 1665 and were the last relic of the Tudor period. Of the latter type possibly the only surviving example—a true petticoat, with no division for the legs—is the pair of cloth of silver breeches of the Order of the Garter which may be seen on the effigy of Charles II. in the Islip chapel at Westminster Abbey.

With the two Isham pairs must also be classed the pair belonging to a fine suit of about 1665-70, in the Joanneum, Dresden.

Turning to the documents, Mr. Gyles Isham has found a series of bills totalling over £600, and covering nearly the whole of the two-year period, with the excep-

* Compare the engraving by W. Sherwin of Sir Slingsby Bethell as Sheriff, 1680.

tion of the first three months of 1681; the last ending with the entry of "7 Cloth Suites Made for Mourning August the 2d 1681." It is therefore rather disappointing that the actual bill for the "wedding suit" cannot be identified with absolute certainty. The following must represent a very similar suit.

For A Dove Couller Silke Coat and Breeches Brocaded with gold flowrs the breeches with Large Cannons; and A white Satten wastcoat Made, the Cannons and wastcoat Richly Laced with gold and Silluer Lace July the 2d 1681.

For Inward Linings to the Breeches	00 : 04 : 00
For Shamoy pocketts	00 : 02 : 06
For Callicoe Stayes to the Coate	00 : 04 : 00
For Sizeinge the Silke	00 : 05 : 00
For 9 doz and $\frac{1}{2}$ of gold and Silke Coat buttons	00 : 18 : 00
For 4 dozen and $\frac{1}{2}$ of gold and Silluer brest to the wastcote and breeches	00 : 06 : 09
For Staying and Buckrum	00 : 02 : 00
For galloome	00 : 01 : 02
For Silke	00 : 06 : 00
For pocketts to the Coate	00 : 01 : 00
For persian Silke to Make under Cannons	00 : 02 : 06
For tafaty Ribbon to bind them	00 : 02 : 06
For A payre of Silke Stockins	00 : 14 : 00
For Making the Coat Breeches and wastcoat Richly Laced and trimmed	01 : 04 : 00
	<u>04 : 13 : 05</u>

It will be seen that the silk brocade and the gold lace had been bought elsewhere, but it is probable that the total cost would have been about £20.

From the other bills, it appears that the waistcoat was usually brighter and more showy than the coat, so indicating the future fashion of the early eighteenth century. Sword belts had expensive knots of ribbon, and gloves were another costly item; stockings were sometimes dyed to match a suit. Materials include "rought silk," lutestring, prince colour flowered silk at 10/- a yard, cinamon colour Barateene at 4/- a yard, shaded lutestring, as well as "Coullered Padasoy," "Effijane," and the ordinary damasks and serges.

The most interesting problems are those connected with the types of breeches and the canions; the earlier history and the etymology of the latter have been ably dealt with by Mr. Francis Kelly.* The Isham bills contain the following entries:

For A Coullerd Venetian Silke Coate and Breeches with Large Canions whipped trimmed with knotts of Ribbon. (July —, 1681.)

For A Dove Couller Silke Coate and Breeches with Canions Royall, . . . the canions . . . Richly Laced with gold and silluer Lace and knotts of Ribbon round the knees. (July 2nd, 1681.)

For a Black veluett Coate and Black Cloth breeches with Close Canions and A White Satten wastcote made the wastcoate and breeches Canions embroidered with black and siluer. (November 24th, 1679.)

For A Mixt grey Cloth Coate and Roule up breeche made buttond downe the sides. (October 5th, 1679.)

For A Blewish Silke Stuffe Coate and breeches to Buckle att knee with A garter and knotts of Ribbon. (August 7th 1680.)

For a Stuff Coat and breeches to garter at the Knee.

For a Payre of Garters of the same stuff. (May 26th 1681.)

It is clear that canions are no longer the tight thigh coverings of the Elizabethan period; they are evidently part of the breeches: they may be embroidered and therefore are not the short inner legs of the Isham breeches; the tailor classified them as "Large," "Royall" (perhaps the same type), and "close" (*i.e.* tight-fitting), and it is hardly stretching a point to conclude that the "are knee trimmings of the breeches themselves." "Large" will then refer to the bias flounce at the knees of the two silk suits, and "close" to the embroidered and cuff-like turn-up on the breeches of "James II.'s wedding suit," which is also illustrated in *THE CONNOISSEUR* for July, 1928. The latter, it should be noted, has its canions lined with red silk and held in position by loops and buttons; the former, which are included, were probably tacked up under false bows of silver lace, which still remains on the Dresden breeches mentioned above. It is clearly this later type of canion which gave rise to the mistaken definition (repeated by Planché and many others and again in the shorter *Oxford Dictionary*), "ornamental roll laid like sausages round the ends of the breeches." The definition is in any case a poor one, but has no conceivable reference to the earlier type of canion.

"Roule up breeches made buttond downe the sides" should refer to a type similar to the Isham poplin suit, the breeches of which are tight fitting and have buttons at the side of the knee. These would have been fastened with a garter, and were worn by Latham, the agent, and by the servant. When fastened with a strap and buckle they must have approximated to the ordinary eighteenth century breeches, though it is hard to see what "rouled up" unless they had longer legs like modern riding breeches.

Sir Thomas Isham died on the eve of his marriage and was succeeded by his brother Justinian; the clothes remained at Lamport for over two centuries. Both in the earlier and the later period, their association with definite individuals in the Isham family help us to visualize how and when they were worn.

* *The Burlington Magazine*, March, 1918.

JOSEPH WRIGHT OF DERBY

A BICENTENARY

By F. WILLIAMSON, F.R.HIST.S.



SEPTEMBER 3RD this year marked the bicentenary of the birth of Joseph Wright, A.R.A., more often known as "Wright of Derby," and the Derby Corporation Art Gallery Committee has fittingly commemorated the event by holding a loan exhibition of his paintings, which opened on the anniversary of the painter's birthday. It is nearly a quarter of a century since Messrs. Graves and Co. held an exhibition of Wright's paintings in their galleries, and no fewer than fifty-one years have passed since an exhibition of his works was held in his native town.

Almost more than any other British painter, Wright was identified with his birthplace, both during his lifetime and since his death, for all his best work was done there, and apart from a visit to Italy, and a brief sojourn in Bath, he lived all his life in Derby.

Our national collections, and public galleries generally, are singularly lacking in good examples of this painter's work. Consequently, he is not accorded that position in our art history to which he is justly entitled; and the present exhibition should do something to enhance the reputation of



THE ORRERY: FROM THE OIL PAINTING BY JOSEPH WRIGHT OF DERBY: PROPERTY OF THE DERBY CORPORATION ART GALLERY



THE WOOD CHILDREN — ROBERT, JOHN AND MARY, SONS AND DAUGHTER OF HUGH AND SARAH WOOD, SWANWICK HALL, DERBYSHIRE, BY JOSEPH WRIGHT; DERBY CORPORATION ART GALLERY

a man who, in his own time, gained the approbation of his fellow-artists entirely on the merits of his work, and without the adventitious aid of social influence.

Wright was born in 1734, and at a very early age showed a predilection for drawing, which was so pronounced that, at the age of seventeen, his father placed him with Thomas Hudson, R.A., to learn the art of painting. After about two years with Hudson, he thought he knew enough to set up as a portrait painter in his home town, but it did not take him long to realize his deficiencies, and he went back to Hudson for another fifteen months. In 1757, he returned to Derby with a sound knowledge of his craft, as is evidenced by portraits in

the present exhibition painted as early as 1760. He must also have begun to paint subject pictures by artificial light about this time for in 1765 he exhibited two pictures at the Society of Artists, his first public appearance in a London gallery: the well-known picture *Three Persons Viewing the Gladiator by Candle-light* which was engraved in mezzotint by William Pether in 1769 and a *Conversation Piece*, the latter a portrait group to which no title was given in the catalogue of the exhibition. We can, however, visualize clearly what this picture must have looked like since Lord Shuttleworth has lent what may well be the very picture shown in 1765. It is a *Portrait Group of James Shuttleworth, his Wife and Daughter*, signed and dated J. Wright, Pinxt, 1764, and it affords evidence of an accomplishment which places Wright among the foremost of the painters of his time. The present condition of the picture, as well as that of others painted about the same time, proves that Hudson taught his pupils how to apply colour that neither cracked nor faded, and remains as fresh looking when it was painted.

In 1760, Wright painted four single portraits of different members of the Carver family, three of which are included in the exhibition. They have the same characteristics as the Shuttleworth group: a rather hard brilliance of colour, minute drawing of the smallest detail of dress, a certain stiffness and formality in the pose of the subjects, and a lack of decision in the painting of the background where this happens to be a landscape. Good as these portraits are, they reveal a certain immaturity only to be expected in the work of a comparatively young man, which, in Wright's case, time rectified.

Belonging to this period also is the portrait of *Mr. and Mrs. Chase*, a large canvas of about the same



PORTRAIT OF RICHARD BRINSLEY SHERIDAN : BY JOSEPH WRIGHT OF DERBY : THE PROPERTY OF LADY ENGLEFIELD

have seen, one of the first pictures he exhibited in London was a candle-light picture, *The Gladiator*. Between 1765 and 1773 some of his very best work was done in this genre, notably *The Orrery* (1766), *The Air-Pump* (1768) and *The Alchymist* (1771), all three being in the present exhibition. There is no need to describe these pictures, which are well known through contemporary engravings, and have been reproduced in many books. Two of them were illustrated in *THE CONNOISSEUR* of January 1931. It is sufficient to point out the excellent grouping of the figures in *The Orrery*, and *The Air-Pump*, and the fine characterization of the individuals in the groups, which are evidently portraits of real persons. In both pictures, the only source of light is from a candle, and the artist has used this very cleverly. Indeed, so clever was Wright in the manipulation of artificial light that his reputation was built upon it; an unsound foundation, as the many uninteresting candle-light pictures that came from his brush remain to testify. Cottages and ships on fire, fire-work displays, volcanic eruptions, *Sieges of Gibraltar* left Wright's studio in an endless stream, to be hailed with delight by an unsophisticated generation. Few of these interest us to-day, although one or two in the exhibition have still a certain amount of interest. Typical of his fire pictures is the



PORTRAIT OF WILLIAM WILBERFORCE THE PHILANTHROPIST BY JOSEPH WRIGHT : LENT BY STEPHEN WILKINSON, ESQ.

size as the Shuttleworth group, 56 × 76 ins. It was painted in 1760, as well as a series of six single portraits of members of the Markeaton Hunt, for young Mr. Mundy who succeeded to his estate in 1762. The hunting costumes of these young men should be compared with that of Mr. Shuttleworth. Another is the portrait group of *Mr. and Mrs. Coltman*, painted in 1769, in which the lady is depicted seated on a grey horse, while her husband stands by the side of the horse with his right arm across his wife's knees, and a spaniel dog plays near the horse's feet. In the background is a landscape with a house, and a groom leading a horse for his master. The portraits just mentioned give a fair idea of Wright's manner in what may be called his first period. This came to an end in 1773, when he married and went to Italy for two years, not to resume portrait painting regularly until 1777, by which time his style had undergone considerable development.

When in Italy, Wright witnessed an eruption of Vesuvius, and was so impressed that he was impelled to paint it. He went on painting Vesuvius an eruption for the rest of his life; in fact, one of the last pictures he exhibited at the Royal Academy (1794) was of this subject. It has been said that it gave him his taste for bizarre lighting effects, but this is far from being the case. As we

House on Fire—London in the distance, lent by Lord Belper, in which the handling is good, and the fire does not take too prominent a place in the composition. Another type of subject which Wright made his own was the painting of blown bladders, with an effect of artificial light. In itself a pig's bladder is about the most unattractive object it is possible to imagine, yet Wright did, to some extent, render it attractive, and a representative example is Major Rawnsley's *Boy and Girl with a Bladder*, which even possesses a certain amount of charm.

The phase of Wright's art which will attract most people is without doubt his portraits and portrait groups or "conversations," in the phraseology of the eighteenth century, painted between 1777 and 1795, the last date being two years before he died. Those who have not hitherto had the opportunity of seeing good examples of his portraiture will be astonished at his proficiency and also at the amount of good work he turned out. The Arkwright portraits alone are sufficient to make a reputation. The enormous *Sir Richard Arkwright*, painted in 1790, shows Wright at the acme of his powers, while the conversation piece, *Mr. Richard Arkwright, with his Wife and Child*, painted in the same year, is one of the best examples of Wright's groups. With groups of children Wright was at his happiest. Six of these are in the exhibition, *The Arkwright Children with a Kite*, *The Arkwright Children with a Goat*, *The Wood Children*, recently acquired for the Derby Art Gallery, *The Newton Children*, *The Thornhill Children* and *The Pickford Children*. All of these were painted between 1785 and 1790 when Wright was at the height of his powers, and some of them are known through the medium of modern mezzotints.

Among the single portraits of moderate size, many well-known ones are included, such as *Erasmus Darwin* and *Jedediah Strutt*, but others, *William Wilberforce*, *Thomas Day*, *Richard Brinsley Sheridan* and *Dr. Johnson* are less familiar. Wright's landscapes were chiefly painted for some peculiar



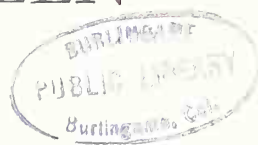
PORTRAIT OF SIR RICHARD ARKWRIGHT : ENGINEER AND INVENTOR OF THE SPINNING JENNY : LENT TO DERBY BY NOTTINGHAM MUSEUM AND ART GALLERY

patrons : sunsets, moonlights and rainbows; but others were straightforward scenes, painted under conditions of ordinary daylight, and among the latter are some of the most interesting; *Dovedale*, *Sunlight* and *Upper Falls at Rydal* being good examples. In summing up, the conclusion is inevitable that Wright was too versatile, and was less away from his true *métier* (which was portraiture and subject groups in which portraiture played the principal part, as in *The Air-Pump*) by a strange predilection for artificial lighting effects, which was encouraged by his patrons. This Bicentenary Exhibition should at least place his reputation on a firmer basis. And the hundred and fifty examples of his work, which have now been assembled at Derby, will afford students an opportunity to study the remarkable veracity that is an outstanding characteristic of his portraiture.

THE ANTIQUE DEALERS' FAIR

VISIT OF HER MAJESTY THE QUEEN

By ANDREW CARFAX



FRIDAY, October 5th, saw the summit of the success of the Antique Dealers' Fair, when exhibitors and members of the committee prepared for the visit of Her Majesty the Queen. Shortly before three o'clock Her Majesty arrived, attended by Sir Harry Verney and the Dowager Countess of Minto, and was received by Mr. J. Rochelle Thomas, Mr. Cecil Turner and other members of the committee. Her Majesty viewed every stall, displaying keen interest in both the exhibits and in the practical results of the exhibition. She was extremely pleased upon being assured that the Fair has been a definite financial success, and that it had surpassed the most optimistic expectations. The Queen made a number of purchases, among them being a Coalport china centre-piece of a dessert service commissioned by Queen Victoria as a gift to Tsar Nicholas and a Sheraton box of harewood, inlaid with various woods, containing small wooden boxes and four tin boxes enamelled, at Pontypool, with floral decoration. The visit of the Queen has undoubtedly provided a further stimulus to the rising

tide of prosperity which the antique and art world has enjoyed of late.

Like similar previous exhibitions, the Fair proved that collectors enjoy strolling leisurely among well-arranged exhibits of varying character, and the exhibition closed with the organizers satisfied that the results more than warranted the unfailing efforts which they put forth; and every exhibitor equally satisfied from a financial point of view.

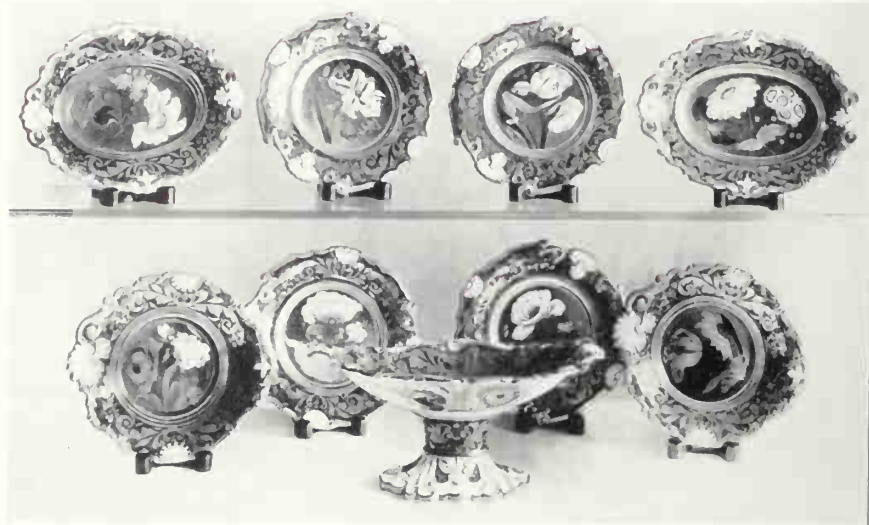
Each of the exhibiting firms who specialize in English furniture, enjoyed the pleasurable realization that, modern flats notwithstanding, those who are seeking to furnish in the Georgian and earlier styles are no less numerous than of yore. From the very opening of the Fair, the fine pieces attracted notice, and many of them were immediately reserved or purchased. And it is noteworthy that where an exhibit was reserved, it was, in but very few instances, sold.

One of the important pieces to be sold on the opening day of the Fair was the Elizabethan carved oak withdraw table illustrated here. This



AN ELIZABETHAN OAK WITHDRAW TABLE WITH CARVED SUPPORTS, 8 FT. 2 INS. LONG EXTENDING TO 14 FT. 6 INS. (APRIL 1904)

table, which is slightly more than 8 ft. long when closed and can be extended to 15 ft. 6 ins., has the typical massive bulbous supports with Ionic capitals above. Tables of this type appear rarely, consequently it was only a matter of a few hours before a collector of early English oak purchased it. Actually the invention of the withdraw or draw-top table resulted in the former trestle supports being superseded by four legs with rails between as a reinforcing tie, and at the same time serving as a foot rest. The extending top consists of one piece the full length of the table and two other pieces each half the length. By a simple but ingenious arrangement when the two lower pieces are drawn out, the centre section drops into place, the now extended ends being supported by long brackets.



A WORCESTER PORCELAIN DESSERT SERVICE, CENTRE PANELS PAINTED DIFFERENT FLOWER IN NATURAL COLOURS, BORDERS IN GILT ON A ROYAL BLUE GROUND: DELOMONNE & SONS

Another exhibit, which very quickly found a purchaser, was the Chippendale table illustrated on this page. This table which dates *circa* 1775 was among the many fine pieces shown by Stair and Andrew, and is of particular interest because of the remarkable fretwork of the legs, frieze and gallery; another unusual feature being the use of herringbone inlay round the top. The predominant influence in the design is, of course, Chinese, but in the various ornamental fretwork, there are clear evidences of both Gothic and French forms. Many other examples of eighteenth century furniture, exhibited by the well-known firm were also sold, including a pair of mahogany and satinwood torchères of *circa* 1795; and an Adam engraved steel grate from the collection of the Rt. Hon. the Earl of Jersey, at Middleton Hall.

Two carved, unpainted wooden figures of Lohans, of a type not often to be found, were a most appealing feature of Messrs. John Sparks's exhibit. They are a well-matched pair, the one measuring 1 ft. 11½ ins. high and the other bare quarter of an inch more. Both are represented as seated upon the ground, listening attentively, after the manner of pupils. The rapt and smiling expressions on their faces are rendered with great skill. These two figures are of the *Ch'ien-Lung* period. The Arhats



A CHIPPENDALE TABLE WITH FRETTED GALLERY, FRIEZE AND LEGS, HERRINGBONE INLAY ROUND THE TOP: *CIRCA* 1775: STAIR & ANDREW



Lohans, were disciples or apostles of Buddha, all of whom had their distinctive attributes. Originally sixteen when Buddhism was introduced from India, their number was increased in China to eighteen by the inclusion of Ho-Shang and Dharmatrata. Later the number grew to five thousand. Messrs. Sparks also had on view a much larger seated figure of a Lohan dating from the Ming Dynasty, of which the robes are overlaid with pale green, turquoise and yellow glazes.

From the interesting stall displaying rare books and prints selected for exhibition by Messrs.



ONE OF A PAIR OF CHINESE FAMILLE VERTE DISHES WITH ROUGE-DE-FER GROUND: K'ANG-HSI PERIOD: H. R. HANCOCK

Charles J. Sawyer, Ltd., a discerning collector acquired the beautiful MS. leaf on vellum from an early fifteenth-century *Book of Hours* decorated with gold and colours, and having a finely executed miniature depicting the Virgin and Infant Christ. This was purchased within a few moments of the opening of the Fair, and is illustrated here. Messrs. Sawyer also had on view besides other rarities, several exceptional sporting prints and books, among which was a first issue of the imperial folio of *Portraits of the Winners of the St. Leger*, with their jockeys, from 1815 to 1824 in ten plates in colour, by Sutherland after J. F. Herri-
ring. These plates, which are in remarkably fresh condition, having been preserved in their original binding in a specially made case, are extremely



A PAIR OF CHINESE FAMILLE ROSE COVER VASES, BLACK ENAMEL GROUND: YUNG-CH'ENG PERIOD: H. R. HANCOCK

rare in such fine states; each measures 25 ins. by 18.

Both Chinese and English porcelains received all the attention that exhibitors of these beautiful wares could wish for; and collectors acquired many fine specimens of the Chinese from the stalls of H. R. Hancock, John Sparks, Spink, while from the remarkable exhibit of J. Rochelle Thomas and those of Law, Foulsham and Cole, Stoner and Evans, Delomosne and Son, other collectors purchased some rare examples made by the early English factories. The various important objects sold at the Fair which are illustrated here, include a pair of Chinese *famille-rose* vases and covers of the Yung-Ch'eng period (1722-36) from H. R. Hancock's stall. These are decorated with flowers and foliage on a rich black ground with a shaped panel in reserve; and from the same exhibit, one of a pair of *famille-verte* dishes painted figures, birds and emblems in shaped reserves on a *rouge-de-fer* ground. Of the numerous examples of English



SET OF IRISH GLASS CANDLESICKS WITH FACETED STEM AND HIGH DOMED SERRATED FEET: 13 1/2 IN. HIGH. CORN LAW: GEO. DAVIS

porcelains which found their way from the Fair to different private collectors, was the early Worcester dessert service, illustrated here, sold by Delomosne and Son. Each piece is painted with different English flowers, the borders being decorated with foliated scrolls and other motifs in gilt on a royal blue ground. As might be expected, the stall of Stoner and Evans was made beautiful by those delightful porcelain figures, for which this firm is noted; and among those which they sold were a pair of Chelsea Vauxhall Masquerader Figures, one of which was illustrated in *THE*

CONNOISSEUR for September, a Ralph Wood figure of Apollo, and a variety of similar rare examples.

Old glass, ever an attraction, was well represented by such scintillating collections as that of Arthur Churchill, and that of Cecil Davis, and both these exhibitors soon discovered that early English and Irish glass is still keenly sought, both for use and the collector's cabinet. Each of these specialists was showing specimens, the like of which are only discovered by persistent search helped by a familiarity with the several



MANUSCRIPT VELLUM LEAF FROM AN EARLY FIFTEENTH-CENTURY BOOK OF HOURS DECORATED WITH GOLD AND COLOURS: CHARLES J. SAWYER

outstanding characteristics which are the distinguishing marks of the old glass maker's craft. The splendid workmanship of the earlier pieces is well illustrated by the set of four Irish glass candlesticks, shown on page 327, from among the exhibits of Cecil Davis. Needless to say, the splendid set did not remain long on Mr. Davis's stall before finding a purchaser. These candlesticks have faceted pillars, stems, the high domical feet being serrated, and the metal is of that fine dark colour which is so attractive.

Signs that the demand for silver has been steadily expanding have not been wanting during the past year, and any doubt that a pessimist may have held regarding the satisfactory outlook of this branch of antiquarianism



EMBOSSED TWO-HANDLED CUP AND COVER: LONDON HALL-MARK 1668, MAKER'S MARK T.M.: 7½ IN. HIGH, WEIGHT 40 OZS.: HOW OF EDINBURGH

was very definitely dispelled on the first day of the Fair. The exhibits included examples by American eighteenth-century silversmiths, Ralph Hyman showing at his stall, the Newport cream jug and Guilford, Connecticut bowl, illustrated in *THE CONNOISSEUR* for September, together with other rare American pieces; the tea caddy, hall-marked 1700, and the pair of unusual interesting caste

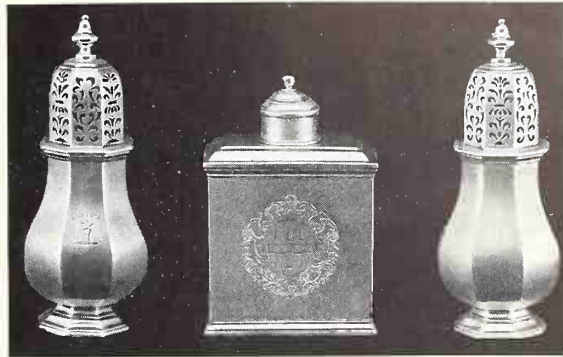
The Antique Dealers' Fair

all-marked 1712, illustrated on this page being among the numerous important pieces which collectors acquired at this stall. Others were a fine set of three casters by David King, Dublin, 1703; a plain coffee-pot with a faceted spout, 1721; and similar interesting examples for which collectors of silver are constantly seeking.

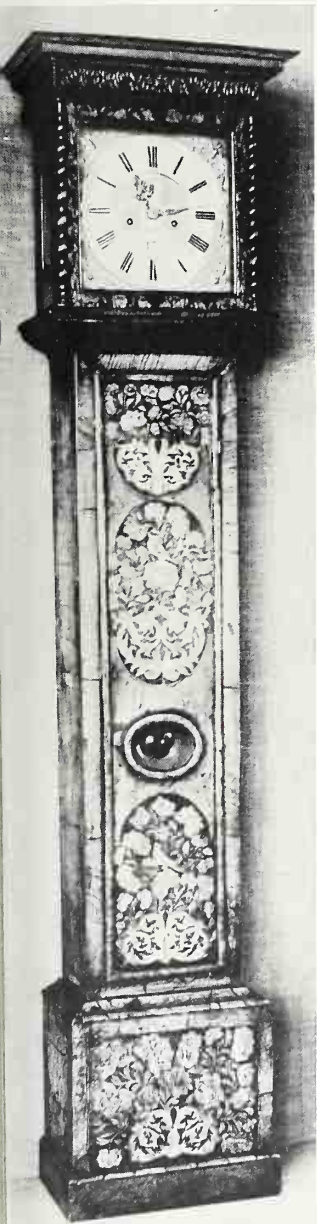
How of Edinburgh's stall was another which afforded pleasure to silver enthusiasts, for here there were many examples of Scottish as well as English work. And from the opening day, the arrangement of the

stall was frequently varied by reason of these acquisitions by collectors. Curiously enough few collectors favour the continued exhibition of antiques they have purchased, which very fact accounted for the various rearrangements of most of the stalls at different times. The two-handled cup, illustrated, which was sold by How of Edinburgh early in the Fair, is of special interest because the cover is fitted with a circular disc so that, when inverted, it could serve as a saucer or stand for the cup. Among the other important pieces sold from this exhibit were: the Haig tea-pot by James Ker, Edinburgh, 1725; a set of five silver-gilt salvers by David Willaume, 1743; a set of four silver-gilt sweetmeat dishes by Pierre Platel, 1716, in addition to many other pieces.

There can be no question that in the search for Georgian furniture there is a marked demand for the smaller pieces. This fact was soon noticed by the various exhibitors and the sales of occasional tables, mirrors, desks, etc., were no small contributions to the large total which the Fair represented. Illustrated on page 331 is a Hepplewhite arm-chair and a small tripod table which were among the sales made from Bullard's exhibit. This same firm sold an early eighteenth-century gesso mirror; a Chippendale mirror; a transitional walnut and oak chest of drawers; and various other pieces of Georgian furniture. Elson's also sold a number of pieces including some Chippendale chairs, one of which is illustrated here, similar in design to one in the Moneypenny pew at Rolvenden Church, Kent; and in addition: a Chippendale gilt mirror; a Hepplewhite serpentine commode; a Chippendale small secretaire-bookcase and numerous other pieces. An unusual piece which quickly attracted notice and a purchaser on Law Leyton's stall was a miniature chest of six drawers which represented a trial piece made



PAIR OF OCTAGONAL PYRIFORM CASTERS, HALL-MARKED 1712 AND A PLAIN TEA CADDY, HALL-MARKED 1700 : RALPH HYMAN



WALNUT CASE STRIKING CLOCK : MOVEMENT BY JOSHUA HUTCHIN, LONDON : 1700 : WALNUT MARQUETERIE : CASE : W. WILLIAMSON & SONS



ONE OF A PAIR OF CARVED UNPAINTED WOODEN FIGURES WHICH REPRESENTS A LOHAN : ABOUT 2 FEET HIGH : OF THE CH'EN-LUNG PERIOD : JOHN SPARKS



ONE OF A SET OF SIX CHIPPENDALE CARVED MAHOGANY CHAIRS: A. G. LOCK

by an apprentice who proudly signed it *James Birchenough, March, 1794*.

Another set of chairs consisting of six and one armchair, which is shown below, sold by J. P. Corkill, were of the Hepplewhite period in dark mahogany. This exhibitor also sold: a Sheraton period mahogany double corner cupboard; a seventeenth-century gaming board in oak, similar to the modern bagatelle board; a chest of drawers of the Chippendale period; a mahogany long-case clock of the Irish Chippendale period as well as many other examples



AN EIGHTEENTH-CENTURY MAHOGANY CUPBOARD WITH FOLDING ENVELOPE TOP: THE DOWER HOUSE

of furniture. And the Chippendale chair illustrated at the top of this page is one of a set of six which were purchased from A. G. Lock during the early part of the Fair.

The interesting eighteenth-century mahogany cupboard with an envelope top on four cabriole legs was another of the smaller pieces which quickly found a buyer. This was shown by The Dower House Ltd., together with other examples of eighteenth-century furniture many of which, including several pieces of painted satinwood, soon changed owners. The sales made by Fred Anderson also indicate that the eighteenth-century designs are predominantly in favour. One of Mr. Anderson's first sales was a collection of Chinese porcelain of the K'ang-Hsi period complete with an eighteenth-century cabinet; his other sales including a Queen Anne small bureau-bookcase in walnut; a walnut card table and a bureau



CHIPPENDALE CHAIR: CENTER OF DESIGN SIMILAR TO ONE IN SOLVESHEN CHURCH: ALSO

of the same period; a satinwood commode, a pair of Sheraton sideboards; a Chippendale kneehole desk; and other items all pointing to the popularity of eighteenth-century walnut and mahogany.

One exhibit to attract notice was that of Pratt & Sons who were showing many fine marble mantelpieces and interior woodwork, including some fine oak panelling. This firm sold not only the oak panelling and numerous other examples of woodwork, but also several marble mantelpieces, including one of the Regency period. No few of the examples exhibited by Pratt's came from old London houses which have been demolished by the wheels of the juggernaut of modern



ARMCHAIR OF THE HEPPLEWHITE PERIOD IN FINE DARK MAHOGANY: J. P. CORKILL

The Antique Dealers' Fair



THE WOODNYMPH



THE SHEPHERDESS

PAIR OF EIGHTEENTH-CENTURY STIPPLE ENGRAVINGS IN COLOUR : THE WOODNYMPH AND THE SHEPHERDESS : BY J. R. SMITH AFTER PAINTINGS BY S. WOODFORDE : J. R. COOKSON

gress. Only recently they acquired the interior decorations of three houses in Portman

square. These houses were designed by Robert Adam, and the fittings from one included a remarkable wrought-iron and bronze balustrade and an Adam staircase.

The long-case clock, shown on page 329, was part of the exhibit by Williamson and Sons, by whom it was sold to a collector. It dates about 1700, the movement being by Joshua Hutchinson. The case is of walnut inlaid with floral marqueterie. A clock by the same maker is illustrated in *Old Clocks and Watches and their Makers*, by F. J. Britten, and with that example the case is inlaid with marqueterie in the forms of stars, and decorated with a wide band of herring-bone running the panel of the door, and the sides.

Another fine piece sold by Williamson's was the yew-wood cabinet illustrated with the previous article on the Fair.

There were many enquiries for Windsor armchairs, any good examples readily finding purchasers. One with unusual turned legs and "saddle" seat made of fruit wood which was exhibited by Fred Skull, was sold soon after the Fair was opened. These chairs are much sought by American collectors of whom there were many among the active buyers; a fact that was clearly reflected in the number of orders that were received by Gander and White to pack and

ship various objects of art, which had been purchased by visitors from the United States.



A HEPPLEWHITE ARMCHAIR IN MAHOGANY UPHOLSTERED IN SATIN DAMASK AND A SMALL EIGHTEENTH-CENTURY MAHOGANY TRIPOD TABLE WITH DRAWER AND TWO FLAPS : BULLARD

THE CONNOISSEUR IN AMERICA

By HELEN COMSTOCK

MINO DA FIESOLE'S SCIPIO

AMONG the recent additions from the Foulle collection at the Pennsylvania Museum of Art is a little marble plaque in relief of the head of Scipio by Mino da Fiesole, which from its size, style and subject matter, would seem to have had some original association with the small marble relief of Marcus Aurelius by the same artist in the Museo Nazionale in Florence, although its possible relationship seems never to have been pointed out. The catalogue of the Foulle collection does not mention it, and Angeli's *Mino da Fiesole*, in which the *Marcus Aurelius* is mentioned and reproduced (page 72) does not allude to the *Scipio*. The existence of both has long been a matter of record. Markedly similar features are the placing of the profile within the border, the treatment of the hair against which the laurel leaves lie so unobtrusively, and the crisp, flat draperies, but in the Florence relief the inscription AURELIUS CAESAR AUG is at the base instead of being divided over the main surface as the I SIPIONE here. In giving the name an Italian form, Mr. Henri Marceau of the Museum remarks that *I* was often placed before an *S* for reasons of euphony. The name in full would be Publius Cornelius Scipio Africanus. This portrait and the relief of Marcus Aurelius bear no resemblance to contemporary representations.

The bearded, rather fleshy face of Scipio is a creation of Renaissance imagination and does not suggest that the sculptor had ever seen the smooth shaven, severely formed countenance of the Roman portraits of the conqueror of Hannibal.

The *Scipio* measures 34 by 28 centimetres. Originally it was in the collection of B. Fillon, which was sold in Paris in 1832, and later passed to the Count de la Béraudière whose collection was dispersed in May, 1885. After this it came into the possession of E. Foulle, whose extensive collection of Gothic and Renaissance art was brought to this country several years ago by Mr. Felix Wildenstein. The sculptures and objects of decorative art have gone to the Pennsylvania Museum which placed an option upon this part of the collection and the permanent acquisition of a large part of it is already an accomplished fact.



SCIPIO - A MARBLE PLAQUE IN BAS-RELIEF BY MINO DA FIESOLE. ACQUIRED BY THE PENNSYLVANIA MUSEUM OF ART

SOME FURTHER NOTES ON THE ROCKEFELLER JAPANESE PRINTS

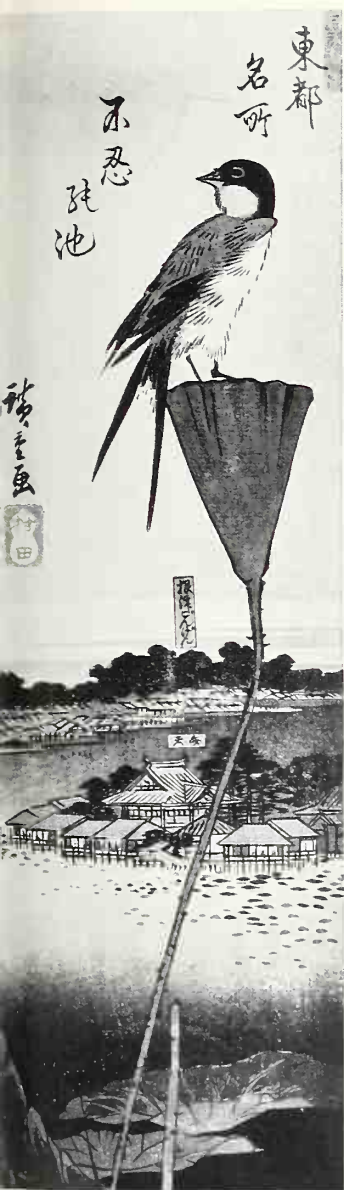
MRS. JOHN D. ROCKEFELLER JR.'s collection of Japanese prints, given to the Rhode Island School of Design, has proved more extensive than we indicated in our notes last month. The curator of the museum, Miss Miriam Banks, writes me that they amount to nearly eight hundred and has supplied a brief description of the collection which she will amplify in a future issue of the museum bulletin. As they are all of a particular class, which the majority of collectors have not followed so single-heartedly, this group of prints of bird, plant, fish, and insect life forms a rich treasure. There are over fifty varieties of birds and as many kinds of flowers portrayed in the varying manners of the different designers who number ninety-three.

Among the many Hiroshiges are some of the unusual envelope cases and *Hosoya* prints. Those by Hokusai include his rare *Poppies Blowing in the Wind*, an opposition of green and pink on a blue ground, and his *Branch of Plum Blossoms* in brown, green and yellow. There are several unique pillar prints by Kōrō usai and a splendid impression of his *Golden Pheasant*. Among three fine Utamarō is his *Falcon on Plum Tree*, the bird preening his feathers while clinging to the flowering stump of an old plum tree.

There are small prints, *kobans*, panel prints both large and small, large black and whites, pillar prints, fan prints and *surimono*s. Twenty-five Chinese prints of the K'ang-Hsi period are also included. Hiroshige's *Three Wild Geese and Moon*, shown here, and often reproduced, is represented in the Rockefeller collection by an especially brilliant impression.

THE DROUAI'S PORTRAIT OF THE COMTESSE DE CAUMONT

A PORTRAIT of the Comtesse de Caumont by Drouai signed and dated 1767, which the Wildenstein Gallery have recently brought to New York, is one of the most beautiful if not the finest of his works to reach this side



RD ON LOTUS : BY HIROSHIGE : FROM
IE ROCKEFELLER COLLECTION NOW IN
IE RHODE ISLAND SCHOOL OF DESIGN

The lacquer and ormolu table at which the Comtesse de Caumont sits seems worthy of a distinguished *ébéniste*. Its metal fittings permit the frame to swing to vertical position when not in use, and to hold the cloth ground (usually muslin or cambric) taut by screwing the frame. The embroidery was done with a blunt needle, which was more blunt than a crochet-hook, and was held in a handle of ivory or wood. With this the thread was drawn through from underneath, where it was held in the left hand as may be seen in the Pompadour portrait.

THE HORSE IN CHINESE ART

FROM immemorial times the Chinese have loved the horse. And as what mankind loves is always perpetuated in some art form, the Chinese have preserved this honoured companion in war, in labour, and in sport through

the Atlantic. A soft bloom lying lightly over a remarkable precision of detail is characteristic of Drouais; in his imitators this mellowness turns to acid sharpness, and as their works to-day often masquerade under the master's name, the finer qualities of Drouais's art are sometimes overlooked. These are most evident in such masterpieces as the portrait of the Marquise d'Aiguirandes of the John L. Severance collection in Cleveland and in Mr. Bache's *Marquise de Villemouble*. Like them, the present portrait is notable throughout for its elegance and grace, and for the refinement with which the details of costume and accessories are treated.

A gown of rose brocade embellished with embroidery and metal lace, the latter having not yet been banished from feminine costume to military, has the veracity of texture of the Dutch masters. But the triumph of detail is reserved for the painting of the full lace ruffles, which terminate the short sleeves, *engagées* as they were called. They are arranged in tiers of three, each circlet woven in a single piece and slightly wider at one side. The type of needlepoint is, in the opinion of Miss Marian Powys, an authority on lace, very early *point d'Alençon* with the *réseau ordinaire*, of the early part of the Louis Quinze period and perhaps even justifying an attribution, which is always cautiously given, to Louis Quatorze. Across the top of her bodice is an edging of *point de France* with the *brides picotées*. The study of lace in early portraits is a field rich in interest. Hals has painted lace so perfectly that it is possible to tell whether it has been made on the pillow or with the needle; the portraits of Mme. Vigée-Lebrun record Marie-Antoinette's preference for Blonde lace and those of Winterhalter show Chantilly flounces of amazing delicacy. To Drouais one can turn for a beautiful representation of the early lace with which Alençon put a check to the importation of the Venice points. Only slightly different in pattern is the lace in the Severance and Bache portraits: in those of Mme. Sophie, Princess of France in the Musée National at Versailles; of Mlle. de Verrières playing the harp formerly belonging to the Baroness Mathilde de Rothschild; and in the portrait of the ageing Pompadour in the museum at Orleans, of which a variant, owned in England, shows her at an almost identical embroidery frame.



THREE WILD GEES AND MOON : ALSO BY
HIROSHIGE : FROM SAME COLLECTION IN
THE RHODE ISLAND SCHOOL OF DESIGN

examples of sculpture and the potter's craft for more than 2,000 years. In the Western world we have long been familiar with these Oriental effigies through their existence in public museums. It is seldom, however, that one has the privilege and good fortune to see so comprehensive a collection, both in numbers and extent of time covered, as that shown by Yamanaka & Co. in their Fifth Avenue gallery in New York in September. It included 83 catalogued items, a few of which were paintings and contemporary Japanese bronzes (these last being surprisingly like modern American horse sculptures), but the main body of the collection consisted of pieces dating from the Han dynasty to the last of the Imperial eras. The materials, in addition to pottery and bronze, comprised jade, wood, iron, and tile, and there was even a rare jade miniature of the second century A.D.

Most of these horses of the ancient dynasties are distinguished by their effect of size, being notably larger in type than those seen in Chinese paintings. Likewise they are much larger than the popular Manchurian ponies now so much used by racing and polo-playing Westerners living in cities like Peiping, Shanghai, and Hong Kong. The majority of the horses in the Yamanaka exhibition were represented in spirited action, generally with highly ornamental harness and trappings abandoned in the Western world since the days of chivalry. Touches of humour, so innate a part of the Chinese character, were to be noted in the figures of the riders or in the attendant grooms, of which there were several pairs taking their tasks in high good humour. Two feminine riders, probably ladies of the court, were amazing examples of realism and gave the further suggestion that the riders were drawing on their fund of philosophical resignation while making a royal progress.

A PUBLIC WORKS OF ART PROJECT

UNTIL December, 1933, the government of the United States never had an official connexion with art save through the Treasury Department which is charged with the designing and building of all national public structures. But, in the last month of the year 1933, the administration in Washington took cognizance of the economic condition of American artists and craftsmen and organized the Public Works of Art Project under the Civil Works Administration. Since one of the most familiar of proverbs states that art is long and time is fleeting, it is not the least of the many pleasurable shocks, resulting from this project that within four days after it was organized, on December 8th, 1933, 3,521 artists (about 500 of whom were women) were engaged in work which continued, for most of them, for four months and a half, at an average weekly wage of \$34.10, the total expenditure being \$1,408,381. Not a few Negro artists were included in this number and thirty of the Indians, these last named doing weaving and making pottery in addition to painting easel and mural canvases.

That the approximately 15,000 works produced have a definite and permanent place to fill is shown by the fact that all of them are to go, or already are, in federal and other buildings, thirty having been selected by President and Mrs. Roosevelt for permanent installation in the White House Executive Office. The other works are to be placed permanently in administrative buildings, land-grant colleges, court houses, custom houses, zoological gardens, municipal libraries, buildings on Indian reservations and in museums. It is a striking testimony to the quality of the art thus acquired that the public exhibitions at the Corcoran Gallery, Washington, and at the Museum



AN ENGLISH ARABESQUE TAPESTRY OF THE TYPE ASSOCIATED WITH JOSHUA MORRIS OF FRITH STREET, SOHO : CIRCA 1725. ONE OF THE EXHIBITS BY FRENCH AND COMPANY AT THE ANTIQUE DEALERS' EXHIBITION, BEING HELD AT ROCKEFELLER CENTRE



PORTRAIT OF THE COMTESSE DE CAUMONT, NEE DE BRASSIGNY, AT
HER EMBROIDERY TABLE : BY F. R. DROUAIS : SIGNED AND DATED 1767.



modern Art, New York, have been generally and warmly spoken of as exciting." Truly it may be said the works as a whole that they are almost wholly American both in subject and in spirit. Moreover, most of them are admirable expressions of native painting and craftsmanship. These artists dwelt in academic groves untouched, it would appear, and unperturbed, by the winds of revolt or revolution.

THE ACADEMY OF DESIGN RE-TRACES ITS CENTURY

IN the course of the 109 years of its history, the National Academy of Design has assembled something like 1,600 paintings and other art works that have been presented to the institution by artists on being elected Academicians. For many years these have been stored away in the school building of the Academy, near Columbia University, in New York, most of them being wholly unknown to the public and many of the artists even forgotten. It is now proposed by the Academy to have a series of exhibitions in the Fine Arts Building, where the regular annual shows of the institution are held, to continue through the art season 1934-35 and in the course of which the work of every Academician will be presented. It has been the reward of many of these Academicians to live down the years with their work preserved in public and private collections; as illustration of this it may be mentioned that of the "First Fifteen" artists who organized the National Academy, Asher Durand, C. C. Ingham, Henry Inman, S. F. B. Morse and C. C. Wright are all living figures in American art, while William Knapp, of this group, is best remembered for his story of art in America rather than as a painter. The chief interest of these promised exhibitions will be rather in what such artists as Edwin A. Abbey (who lived most of his life in England), Albert Bierstadt (who first painted the Great West in large



MACKEREL: A FIGURE EXHIBITED BY PHILIP SUVAL AT THE ANTIQUE DEALERS' EXHIBITION

scale, but minute detail), George H. Boughton (remembered for his English genre canvases), and Emanuel Leutze (famed through his *Washington Crossing the Delaware*) thought fit to present to the Academy as permanent memorials of their art. And ghosts emerging from the past will include Miss Anne Hall, who was elected Academician in 1833; Gilbert Gaul, painter of Civil War scenes and now almost wholly unknown; John Paradise and John F. E. Prudhomme, to-day merely names in Academy lists; Mrs. Eliza Greator, dating from 1869; and Charles Schreyvogel who rode into temporary art renown through a picture of Western military life. If carried through according to plan, students of American art will have an opportunity to survey its development in the United States in a manner that has had no parallel.

A HANDKERCHIEF MAP AIDS A HIGHWAY FUND

IN the manner of the old "event handkerchiefs," a map of the city of Washington and its environs showing the original L'Enfant plan and printed cloth on twenty-eight inches square has been issued recently by the American Civic Association of Washington, D.C. Mr. Frederick A. Delano, its president, has taken his inspiration from a cloth map printed in 1792, with a second edition in 1796 of which, among the few specimens still existing, three are in the Library of Congress, and one in the Metropolitan Museum. The design for the new handkerchief has been drawn by Miss Mildred G. Burrage, and it has been engraved and printed through F. Schumacher of New York. The purpose is the raising of funds to complete the George Washington Memorial Parkway which is being built along both banks of the Potomac River and now about one-fourth complete. Distribution of these handkerchiefs by the Association, for the sum of one dollar each, is enabling people from all over the country



A TWO-HANDLED CUP AND COVER BY DAVID KING, DUBLIN, CIRCA 1696: SHOWN AT THE ANTIQUE DEALERS' EXHIBITION BY JAMES ROBINSON: FROM THE COLLECTION OF THE EARL OF DURHAM

to contribute to a work which because of present conditions has met with a temporary set-back.

The old printed handkerchiefs, on which heroes of the day, Derby winners, balloon ascensions and events of more serious import were portrayed, have in themselves formed a historic record of their times. The Association could hardly have chosen a more suitable means of contributing to the history of the Parkway and creating an heirloom for the future. While subjects of American inspiration are limited in number as compared with examples from England and France, there are some highly prized handkerchiefs of this type, such as the one which was printed as a protest against duelling after the death of Hamilton. A later one shows scenes from the first of the famous "North against the South" horse races which was held at Jamaica in 1823, and there are, of course, a number with portraits of the political figures of the early Federal period.

EXHIBITION OF ANTIQUES AT ROCKEFELLER CENTER

BY the time these notes appear in print, the preparations for the Fine Arts Exposition which have been going forward for many weeks at the Rockefeller Center Forum will have carried the plans formed as long ago as last spring to a brilliant culmination. Never before has so much interest been shown in an exhibition of the antique dealers. The present show, which is sponsored by the Antique and Decorative Arts League and managed by Mr. S. W. Frankel, will for the month of November make Rockefeller Center the art center of New York. Last year the same location, then quite unpretentious but now handsomely remodelled for the occasion, housed what was called Mayor La Guardia's "mile of art" expressed in contemporary and sculpture. Unlike it, the extent of today's exhibition is not to be measured in terms of space, but rather in terms of time, for it offers an effective means of making a pilgrimage into the past.

At times it leads many centuries away, into the early dynasties of China and shows a stupendous fresco of a Sung temple, which Yamanaka has made the central point of their section [shown here on page 339], or gives an indication of the beauty of the transition from Romanesque to Gothic in the cloister, shown by Arnold Seligmann, Rey & Company, from Collioure, a Pyrenean stronghold of the Templars. The sumptuousness of a Renaissance court cannot be better expressed than in the weaves of Lucca,

Florence, Genoa and the East, and has representation here in a noteworthy collection belonging to H. A. Elsbet. But the greater extent of this pilgrimage into the world yesterday lies across the whole length of the eighteenth century. From the age of Anne to the coming of Napoleon there is an ever-changing view. Walnut gives place to mahogany, rococo bows to the neo-classic, William Kent is followed by Thomas Chippendale who is superseded by Robert Adam. Fundamental changes occur, but the contributing arts keep in harmony. Silver is particularly sensitive to the development of forms in keeping with the mode, tapestries take their cue from architecture; while needlework and porcelains, lacquers and *toiles* do likewise,

interpret the taste for *chinoiserie*.

An evidence of the manner in which the English tapestries makers of the early Georgian period looked toward France and Bérain and at the same time made their bow to contemporary English architecture is seen in the unusual English arabesque tapestry (*circa* 1725) which hangs in the Georgian room exhibited by French Company and illustrated here on page 334. It is one of a relatively small group associated with the name of Joshua Morris, the weaver of the finest arabesques, who was not employed in the Great War robe under Vanderbank, but worked independently in Finsbury Street near Soho Square. Very little is known of him, an advertisement in the *Daily Journal* of November 26th, 1726, being one of the few documentary records of his existence. His signature appears on the Clarendon suite from Perrystone Court which has made it possible to bring together a group of related tapestries of which this is one, described in detail in Marillier's *English Tapestries of the Eighteenth Century*.

Chippendale borrows at every hand and makes all that he borrows his own. In the drawing-room arranged after Edward I. Farmer there are some noteworthy pieces of Chippendale; his most graceful manner is seen in a mahogany table with fretted gallery and his masterful simplicity in his armchairs. A sofa with legs in the Chinese style (illustrated on page 340) is of the period around 1750 which is also the date of the excellent example of French needlework in *petit point* and *gros point* which covers it. Tones of powder blue and cobalt, grey, rose and red on a yellow ground, it includes two exceptionally fine pictorial details on seat and back and the arms show reserves of vases of flowers similar to the finest of Beauvais tapestry.

Georgian silver plays a prominent part in the select



ONE OF A PAIR OF ADAM TABLES AFTER THE STYLE OF ANGELICA KAUFFMAN · C. 1780 · EXHIBITED AT THE ANTIQUE DEALERS' EXHIBITION BY FRANK PARTRIDGE INC.

cup which James Robinson has sent to the exhibition, it there is a prelude to the Georgian century in a particularly handsome two-handled caudle cup, circa 1696 (shown on page 337). Made in Dublin by David King, it splay the line of development of the eighteenth-century

in the collection belonging to the Earl of Durham.

The pure classicism which dictated the forms designed by Robert Adam found further expression in the decorations designed by Angelica Kauffman, and the union of the two, when employed for furniture of a lighter type, brought



DETAIL OF FRESKO FROM THE TEMPLE OF LUNG-MEN, AT SHAN-HSI-SHENG, SHOWING THE EMPEROR AND EMPRESS WITH BUDDHIST DEITIES AND ATTENDANTS: SUNG, TWELFTH CENTURY: SHOWN BY YAMANAKA AT THE ANTIQUE DEALERS' EXHIBITION

ving cup. The unusual vertical convex fluting of the owl and the gadrooning of the cover are both severe and delicate, and the slender scroll handles as simple as they are beautifully proportioned. This piece belonged to Col. Moore Brabazon when it was reproduced in Jackson's *History of English Plate* (Vol. II, page 723) and was later

utility and beauty into harmonious partnership. A very rare pair of Adam occasional tables with painted decoration of classical subjects on a green ground, one of which is illustrated on page 338, are in a room from Frank Partridge. They were executed about 1780 and are shown in a setting in which the lighter manner of Chippendale and some pieces

of most restrained English rococo also appear. These tables were formerly owned by Sir Samuel Scott of Bicester.

Porcelains and potteries of Chelsea, Derby, Bow, and Staffordshire are so essential in the eighteenth-century background that when in recent years a few English potters began to revive the tradition of the older potteries, their work was received with something like gratitude as well as appreciation. Chief among the names of these artists is that of Gwendolen Parnell, whose *Mackerel*, sent by Philip Suval to the exhibition in a large collection of old and modern pieces, is reproduced here (page 337). Her beautiful glazes, soft in tone and brilliant in lustre, are the complement to the humour, grace and liveliness of her modelling.

tion of the perfection which characterizes this interpretation of an Early Federal interior. Because the accessories are all that they should be, the furniture can be the more correctly judged. The Benkard collection of Phyfe's furniture is one of the finest in existence, and Mrs. Benkard has been able to draw from it pieces which harmonize in style and create such a drawing-room which might have been seen in New York about 1800, when the city was beginning to translate its new prosperity into fine homes. With the exception of one side chair in the Empire manner, the rest of the pieces, which include three tables, two pairs of side chairs, a sofa, wing chair and sewing table, are in Phyfe's early manner, with a dominant no-



CHIPPENDALE SOFA IN FRENCH NEEDLEWORK, EXHIBITED BY EDWARD I. FARMER AT THE ANTIQUE DEALERS' EXHIBITION

She has written a postscript to the eighteenth century proving, if proof were needed, that in the decorative arts it is the source to which we again and again return.

In addition to those who have already been mentioned, the exhibitors will include: Isabella Barclay; Ralph M. Chait; Daniel H. Farr; Ginsburg and Levy; McMillen; Elinor Merrell; Parish-Watson; Arthur Sussel; Gabriel Wells; L. Alavoine; the Rosenbach Company; Elsie de Wolfe; Kent-Costikyan; the Grand Central Galleries; the Little Gallery; Julius Weitzner and other dealers in the fine and decorative arts. The exhibition is to be open until December 1st.

EARLY PHYFE FURNITURE IN A FEDERAL INTERIOR

THAT it is a question whether Duncan Phyfe, or Adam and Sheraton are most honoured, in the room which has lately been given to the Museum of the City of New York in memory of Henry Horton Benkard, is an indica-

tion of the perfection which characterizes this interpretation of an Early Federal interior. Because the accessories are all that they should be, the furniture can be the more correctly judged.

The Adam influence has shaped the interior itself, which comes from a house in Greenwich Street built at the beginning of the nineteenth century, presented by Mr. and Mrs. Francis B. Crowninshield. The white plaster relief details of the overdoor and fireplace frieze stand out against the neutral green of the wood trim, a colour which is repeated in several tones in the Aubusson carpet of about 1820, the taffeta draperies and the upholstery, the wall being a light salmon pink. While Phyfe's Empire style is slightly represented, the piece selected has documentary interest, for there is Phyfe's own sketch of it on a bill to M. Bancker of Philadelphia to be seen in an adjoining room.

The only piece in this interior which is not by Phyfe is a table by that fine craftsman, Charles Honoré Lannuie, a French *ébéniste* who brought to New York a finely modified classicism based on Louis XVI models, and remained entirely uninfluenced by fashions of more recent date.

FROM GALLERY AND MART

By H. GRANVILLE FELL

HOGARTH'S GRAHAM CHILDREN

ONCE again has the nation benefited by the munificence of Lord Duveen. The latest of his many gifts is the fine work by Hogarth, known as *The Graham Children*. This picture, of which we give a reproduction, has been presented to the National Gallery through the National Art Collections Fund, of which Lord Duveen is one

of the most prominent Councillors, as a personal gift and without any expenditure on the part of the fund. The group presents the children of Robert Bonnet Graham of Gartmore, co. Stirling. Until 1814 the picture was in the possession of Mr. R. R. Graham; it then passed to a member of the family living at Chelsea; later it was acquired by William Agnew, the first keeper of the National Gallery; then by George Watson Taylor, M.P., and finally by the Earl of Carmarthen. It was exhibited at the British Institution in 1814, and in the Royal Academy exhibitions of old mas-

s held in 1882 and in 1889. There are several references to it in the Hogarth literature, and it was illustrated in Delmann's *British Portrait Painting*, Vol. I.

THREE EXHIBITIONS AT LEICESTER SQUARE

POSSESSED of a restless spirit, burning with something of the Crusader's ardour, Mr. C. R. W. Nevinson seems determined to shake the complacency out of anyone who may feel satisfied with the state of the world to-day. Before the face of nature he seems almost happy, or at least reconciled. The artist as reformer has yet to be born. For our part we prefer infinitely those idyllic landscapes and

river scenes which are fortunately here in plenty. In all of them is life, breath, movement and colour. Even when the painter is in contemplative and elegiac mood, as in so still a subject as *Twilight* with its profound blues in the distant hills, its sombre foreground of fir-trees and dim pathway descending to the valley, there is a sense of movement, expressed in the gathering darkness. It is typical of the restless mind of the painter that immediately below is hung a vivid little

fragment, *Juan-les-Pins*, brazen in sunlight and gay, if not gaudy, with brightly coloured bathing dresses and striped umbrellas. Contrast in mood is seen again between the luminous solitude of *Dawn* with the cold grey glimmer of a lightening sky, and the bustling liveliness of *Juan Beach*. There is great beauty and depth in the emerald translucence of *Green Water*. Admirable in every way are the two Thames subjects *Below Bridge* and *Greenwich*—the latter a grey poem of waters and sailing barges on a heavy tide. Other landscapes in which we find delight are *Suffolk Landscape* clad in



THE GRAHAM CHILDREN : BY WILLIAM HOGARTH : RECENTLY PRESENTED BY LORD DUVEEN, AND WHICH IS NOW ON VIEW, AT THE NATIONAL GALLERY

Springtime green; *Earth*, with much of its own elemental grandeur expressed in it; *March in Sussex*; *Ploughing*, and some of the Scottish subjects. Then Mr. Nevinson lashes out. *Crucify* is a painted frenzy. *Sacrifice*, described in the catalogue as "A symbolic picture suggested by the religion of race and the cult of human sacrifice" is a bitter but ineffectual satire on the brute in mankind, and it is doubtless the reflection that all efforts to better things have proved so hopeless, which so perturbs his spirit. The present exhibition is actually the tenth held by Mr. Nevinson at the Leicester Galleries.

The adjacent room is filled with Mr. Mark Gertler's red-hot inflated females, either nude or nearly so, attitudinizing with mandolines. These are clearly for those who admire them, but I am not of their company. There is much more of interest, in the writer's opinion, in the water-colours by



PORTRAIT OF CARDINAL GIAN CARLO DE' MEDICI, BY J. SUSTERMANS. NOW ON VIEW AT THE SABIN GALLERIES

Anthony Gross, which are shown in the entrance gallery. This gentleman, an old Reptonian, but not yet thirty, has had a romantic career. He has exhibited at the Royal Academy and the Paris Salon works done at the age of seventeen, he has starred as a bull-fighter in Spain and lately he has collaborated in an animated cartoon "on entirely new and artistic lines" so we are told, which is to be released shortly. Mr. Gross's drawings are of small size, in pen and water-colour or gouache, of considerable originality, mostly scenes in France and Spain, and are full of amusing details rendered in a lively spirit.

ROYAL INSTITUTE OF OIL PAINTERS

A HIGH level of competence, but, perhaps fortunately, a little of startling originality, marks the fiftieth exhibition at the Royal Institute of Oil Painters in Piccadilly. But there are pictures that should satisfy all reasonable demands and many quite desirable as possessions. From more than four hundred and fifty items it is not an easy task to select a few for special mention. Mr. Keith Henderson takes a strongly personal view of his subject matter and makes striking arrangements of landscape features—as of the white majesty of *Ben Nevis* towering above a group of Scottish firs formally designed. Near hangs that gloomy but impressive feature of the Euston Road, the great Doric portal to the station, by Mr. Hesketh Hubbard, to which Mr. Rex Vicat-Cole supplies an equally impressive pendant

in *The South Steps of St. Paul's*. Mr. Terrick Williams sends appealing works from *Mevagissey* and from his favourite *Venice*. Painted with the abounding gusto and facility which never seem to fail him are Mr. H. Davis Richter's three flower subjects, the most important of which is *Flower Symphony*, a fine example of his powers as a colour designer. A very sound and accomplished painter, worthy of close attention, is Mr. A. F. W. Hayward, who also paints flowers with remarkable understanding and sympathy. He is further represented by a delightful interior of a *Ball at Elsworth*. Iain Macnab's exhibits all give evidence of his great skill as a designer, our preference being for the high sun-steeped *Espluga de Francoli, Spain*. Mr. James Pryde, an honorary member, sends a small but typical work *Arday View*. Excellent landscapes are shown by Mr. Alexander Jamieson, Mr. Alfonso Toft, Mr. Douglas Gray, whose *September Morning in Clapham Park* is one of the truest and most realistic in the exhibition and Mr. Bernard Adams, the latter developing a compositional sense of classical propriety as seen in his fine *On the River Stour*.

ARLINGTON GALLERY

AT No. 22, Old Bond Street, the Australian-born Mr. H. Septimus Power gives renewed evidence of his rare skill in depicting animals. He does more than this, though animal life and especially the painting of heavy horses was the foundation of his early reputation. As official painter to the Australian Commonwealth Government he was commissioned to portray the opening ceremony of the Federal Parliament, Canberra, by the Duke and Duchess of York. He also painted a mural decoration as a War Memorial in the Public Library, Melbourne. His work is distinguished by its candour and healthy orthodoxy of treatment and today this may safely be termed a distinction. He has obviously mastered the difficulties of drawing—a problem frequently shirked and, in consequence, his manipulation of the brush is untrammelled and fearless. A large painting *A London Street Scene—The Embankment*, shows a magnificent team of greys at a watering-trough, with pigeons about the hoofs. There are many studies of cart horses, of teams working or resting outside inns, or unharnessed and at large in the fields. So well sustained is the work throughout that it becomes almost invidious to particularize subjects among which visitors can choose for themselves. Apart from these the fine study of two spaniels *The Good Companions* will charm all observers. There are also several boldly handled flower pieces, and here it is interesting to note the painter's sensitive differentiation between the somewhat garish colouring of prize dahlias and the more translucentness of the translucent petals of the gladiolus. Mr. Power's water-colours are ably executed, being simple, broad and untroubled, but we do not feel that in this medium he is quite so perfectly at ease.

DUTCH AND FLEMISH PAINTINGS AT SABIN'S

SOME twenty-four well-chosen examples by Dutch and Flemish painters of the seventeenth century are on view at Mr. Frank Sabin's gallery, 154 New Bond Street. The

Van Goyen, three by Van der Neer and no fewer than five by Rubens are shown, besides works by Van Dyck, Ochtervelt, the two Ruisdaels, Jan Steen, Hobbema and others. *The Reconciliation of the Romans and the Sabines* which we reproduce here is a large and important finished study by the hand of Rubens himself for the large picture he painted for the Munich Pinakotek, which, however, was carried out only by his pupils. The canvas at Mr. Sabin's measures 100 inches by 46½ and bears the authentic sign-manual of master in every touch of the brush. Another original finished study by Rubens, formerly in the collection of Lord Brownlow, is that made for the great picture of *Curj and Argus* in the Dresden Gallery. From the historical point of view, perhaps more important still is the noble portrait of the Emperor Charles V. and Isabella of Castile which Rubens copied in Madrid from the Titian so greatly admired, and which was burnt in the Great Fire of 1734. The portrait by Sustermans of Cardinal Gian Lorenzo de' Medici wearing a crimson sash over his armour, which we also reproduce, is a singularly fine and arresting example of the painter. The frame bears a coat of arms.

WATER COLOURS OF GREECE

SIR HERBERT HUGHES-STANTON, R.A., and President of the Royal Water Colour Society, happened to visit Greece in holiday mood early this year, was captivated by the glamour and beauty of that classic region to produce a series of watercolours. Amid this new series of varied treatment, hal- luded by the inex- quishable senti- ment of antique art, he pitched his camp-stool at the point of vantage from which he has produced an impres- sive view of the entire Greek panorama. Whether it be fact or mere glamour we know not, but Greece every- where seems to take on some special charm of form or colour. Sir Her- bert's fifty water- colours at Messrs. Agnew's Gallery in New Bond Street, bear this out abundantly. Where- ever we may turn our eye encounters us with scenes of exquisite beauty, temples, ruins backed by the blue Ægean.

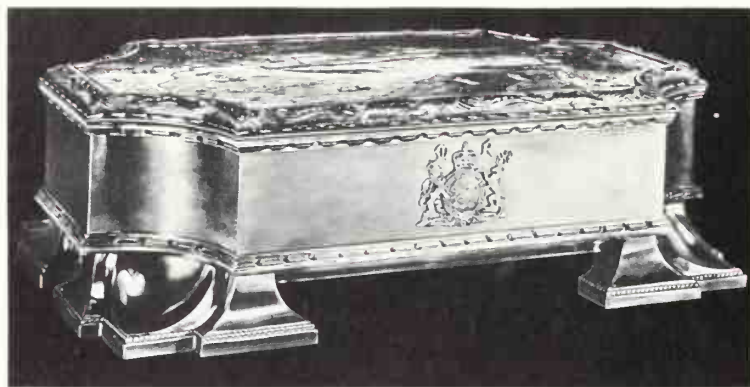
Every mountain is clothed like a garment with the sunset or sunrise or moonlight in turn, wrapped about its shoulders in the form of its own beauty. To express this country in terms of art, needs no tampering with what itself so generously offers, and Sir Herbert, aware of this, has wisely portrayed her in her own likeness, while at the same time imbuing it with his own artistic vision. The difficulties of rendering the topographical details of some of the more elaborate studies of Athens must have been immense, but Sir Herbert seems to have surmounted them with ease. His colour is clear and untroubled, palpitating with rose, emerald and turquoise. In *Sunset, Mountains near Corinth* with its strong glow and purple depths, in the intricacy of drawing shown in the interlaced hills overlooking the *Gulf of Nauplia*, in the Evening views of *Athens*, in *Mount Parnassus*, in *Athens from the Lykabettos* and in many more we feel that Sir Herbert has evoked the very spirit of the scene before him and that his accomplishment in water colour has never reached a higher level. No better compliment could be paid him.

A CASKET FOR QUEEN MARY

WE give an illustration of the casket presented to Her Majesty the Queen, on the occasion of the launch of the Cunard-White Star liner *Queen Mary* at Clydebank, September 26th. The presentation was made by Lord Aberconway, the Chairman of Messrs. John Brown & Company, the builders of the vessel, on their behalf. The



THE RECONCILIATION OF THE ROMANS AND THE SABINES : BY SIR PETER PAUL RUBENS : ORIGINAL STUDY FOR THE LARGE PICTURE IN THE MUNICH PINAKOTEK : NOW ON VIEW AT THE SABIN GALLERIES



CASKET PRESENTED TO H.M. THE QUEEN ON THE OCCASION OF HER MAJESTY'S LAUNCHING THE NEW CUNARD LINER *QUEEN MARY* AT CLYDEBANK ON SEPT. 26TH

casket is of hand-wrought and chiselled "Staybrite" steel mounted in gold and silver-gilt, and is the work of Mr. Omar Ramsden of London. It bears the following inscription :

" This casket was wrought for Her Majesty Queen Mary, by command of John Brown and Company, to mark the occasion of Her Majesty's gracious act in launching, at their Clydebank shipyard, on September 26th, 1934, the Cunard-White Star Express liner No. 534."

A LIQUIDATION SALE

THE Members of Messrs. Fermoye Ltd., having decided upon Voluntary Liquidation for the purpose of realization, the valuable and unique collection of Old English Furniture and Works of Art is being offered for private sale regardless of cost. Some impression of the character of the collection may be gathered from the illustrated advertisements in the October and November issues of THE CONNOISSEUR, and are an indication of the exceptional values obtainable. The sale commenced on October 1st, and is under the personal supervision of Mrs. W. S. Fernau.

IMPORTANT SALE OF POTTERY

MESSRS. PUTTICK & SIMPSON have been instructed to sell at their Reynolds Galleries, Leicester Square, London, on November 20th and three following days the important collection of old English Pottery formed by the late Lord Revelstoke.

The collection comprises Staffordshire Salt Glaze Stoneware, both white and coloured; English Delft of great historical interest from the Lambeth, Bristol, Liverpool, Brislington and Wincanton factories of the seventeenth and eighteenth centuries. Staffordshire is further represented by Astbury, Ralph Wood and Whieldon pottery of translucent glazes and solid agate ware. There is also a fine Toft slip ware dish decorated with portraits of Charles II. and Catherine of Braganza, and some fine pieces of Leeds pottery, including a large table centre-piece with all the

numerous fittings. It is certain that interest will be aroused amongst collectors by the appearance of this unique collection on the market, the largest and most important to be sold for some time.

H.M. THE KING AND THE R.I.B.A.

AN event of importance will be the opening by His Majesty the King of the new home of the Royal Institute of British Architects in Portland Place on November 8th. During the same month the Institute will also celebrate its centenary. A Conference will be held from November 21st to November 24th, at which Sir Giles Gilbert Scott, R.A., the President will occupy the chair. His Royal Highness the Prince of Wales has accepted the invitation of the Council to be present at the Centenary Banquet on the 22nd. An exhibition will be opened at the Institute on November 30th, devoted to a retrospect of International Architecture from 1924 to 1934 which should have far-reaching reverberation. During the course of the exhibition the principal room of the Institute will be open for the inspection of the public. The architect for the new building is Mr. C. Grey Wornum, F.R.I.B.A., whose design was selected in competition open to the Architects of the British Empire.

THE LATE MR. HOWARD HERSCHELL COTTERELL

THE death of Mr. Howard Cotterell on September 14 leaves a gap in the ranks of Antique experts in this country. Mr. Cotterell made Pewter his hobby; he studied his subject exhaustively and had a profound knowledge of the history and design of the fine old metal; with the result that he became one of the leading authorities upon it.

As an enthusiastic collector, he was one of the founders of the flourishing Society of Pewter Collectors, of which he remained a member up to the time, some five years ago, when he decided to put his knowledge to professional account. He was a frequent contributor to these pages, and his last article, "Early Pewter Plate in the Diocese of Carlisle," appeared in the August issue.

He produced *York Pewterers* (1916); *Bristol and Wiltshire Country Pewterers* (1918); *National Types of Old Pewter* (1925); *Pewter down the ages* (1932); and, in collaboration with Mr. M. S. D. Westropp, *Irish Pewterers* (1917), whilst articles from his pen appeared in numerous journals dealing with art and the antique. But his greatest work was his magnificent *Old Pewter, its Makers and Marks* (1929), which was hailed with enthusiasm both here and in America, and generally regarded as the standard work on the subject. He may fairly take his place in history as a leader among those who have raised to its present status in the world of antiques a craft which before the present century was little known and quite unappreciated, and his loss will be widely felt.—A.S.G.



THE TWO SUITS MADE FOR SIR THOMAS ISHAM IN OR ABOUT 1680, WHICH ARE DESCRIBED IN THE ARTICLE ON THE MEN'S COSTUME IN THE ISHAM COLLECTION, PAGES 313-20 OF THIS ISSUE : THE SUIT ON THE LEFT HAS A SLEEVELESS COAT AND BREECHES OF OLIVE-BISTRE SILK DAMASK WITH AN ALL-OVER FLORAL PATTERN AND IS PROBABLY FRENCH : THE SECOND SUIT, WITH SLEEVES, WAS TRADITIONALLY SAID TO HAVE BEEN INTENDED AS SIR THOMAS'S WEDDING SUIT : IT IS OF FRENCH BROCADED SILK WITH SPRIGS IN GILT THREAD

NEW BOOKS REVIEWED

HISTOIRE DE LA GRAVURE DANS LES ANCIENS PAYS-BAS, ET DANS LES PROVINCES BELGES DES ORIGINES JUSQU'À LA FIN DU XVIII^e SIÈCLE

Deuxième Partie : Le XVI^e Siècle Les Graveurs-Illustrateurs

Par A. J. J. Delen

(Paris : Les Editions D'Art et D'Histoire. Prix 150 frs.)

IN attempting a review of the entire history of engraving in the Netherlands, from its origin to the end of the eighteenth century, the author has undertaken a formidable task, and, so he tells us, an almost thankless one. We hope the latter will not prove to be the case. In the present volume he modestly makes no claim to have exhausted the matter, nor to have accomplished more than a pioneer's work. Nevertheless, his survey of this section of the engravers' art of the sixteenth century, is so admirably done that it may well form the foundation for all future studies, the more especially, that the author himself tells he has had the invaluable co-operation of several of his most distinguished colleagues in the museums of Europe.

The book is a large quarto, containing nearly two hundred pages of text, and forty-two plates of reproductions in collotype, several to each page, enabling one to obtain a fairly comprehensive view of the art of the book illustrator and the engraver in the region and during the period dealt with.

Practice precedes virtuosity; and in solving technical problems the industrious artists of the sixteenth century effected a marked advance upon their predecessors. In this century Italian art dominated all schools, and there is no doubt that the Italian style with its bolder design and greater amplitude of form powerfully influenced that of all countries which came within its ambit. With the dawn of the Renaissance and the example of the antique world before them, everywhere the artists of Europe were attaining to greater freedom of thought and expression and incidentally acquiring a greater scientific knowledge. In perspective, in anatomy, in movement and gesture, in the distribution of light and shade, in decorative inventiveness, in

actuality, vast improvements are discernible. The secularization of wealth also played its part in the encouragement of the arts. Princes, merchants and persons of consequence required pictures and decorations of a non-religious character as accompaniments to their everyday life.

Prior to the end of the fifteenth century, Bruges had been the centre of art and commerce in Europe. The cause of this centre shifting to Antwerp, was the silting up of the estuary of the Zwin, thus entirely closing the Port of Damme. Antwerp was soon to become the chief port of Europe and the headquarters of the printing trade, and

thence flowed an ever-increasing stream of prints and illustrated books. The great house founded by Christophe Plantin in 1550 was world famous, and exercised an immense influence in humanizing the arts and sciences. Life became reflected in a thousand new facets and consequently took on a thousand new interests. A long chapter devoted to Plantin and his contemporaries is perhaps the most valuable and completely documented in M. Delen's book.

Of the illustrations themselves, the earliest example M. Delen shows is a wood-engraving, one of the designs to the *Hoofkyn van Devotien* reprinted by Jan Lettersnyder of Antwerp, probably before 1500 and first appearing in an edition printed by Gerard Leeu in 1487. This represents one of the more important of the early productions of the xylographer's art and should be compared with the free craftsmanship and greater



WOODCUT FROM *HOOFKYN VAN DEVOTIEN* : CIRCA 1500.
HISTOIRE DE LA GRAVURE DANS LES ANCIENS PAYS-BAS

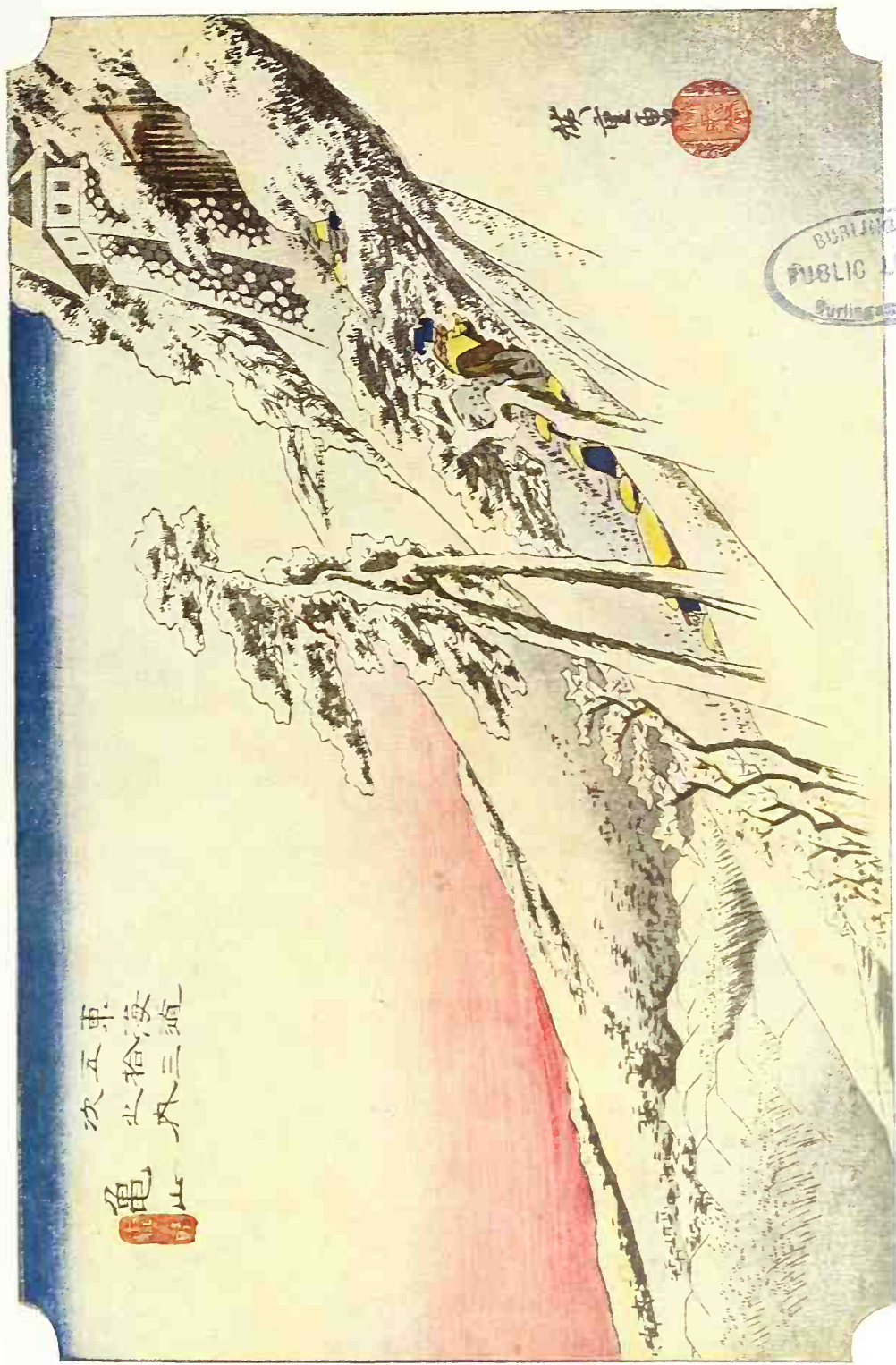
linear beauty of the twenty woodcuts by the unidentified master of the so-called *Delbecq-Schreiber* Passion of about 1500.—H.G.F.

HIROSHIGE

By Yone Noguchi

(London: Kegan Paul, Trench, Trübner & Co., Ltd. £
New York: E. Weyne; Tokyo: Kyo Bun Kwan.)

IN a box covered with blue cloth bearing a gold seal and secured by bone fastenings, reposes a fascinating Japanese volume printed on rice paper. It is a tribute to the art of Hiroshige, the last of the masters, and one of the six greatest, of the Ukyoe school, by the poet Yone



A HILLSIDE IN WINTER; WOOD
CUT IN COLOUR, BY HIROSHIGE I.



Noguchi. Hiroshige himself is a poet—an undying poet with a paint-brush—as his admiring chronicler writes. Hiroshige at his best (and only his best are seen here) gives us the quintessence of the Japanese landscape. None called him in the interpretation of moonlight, of rain or snow. In two of the colour plates, Nos. I and II of the book, both rain pieces, he touches his highest water mark. The scene at Shono (one of the fifty-three stations on the Tokaido) where the bamboo thickets bend under the sudden rain—m in regiments and the peasants and kago-bearers as one another on the hill, forming opposing diagonals, “institutes,” says Mr. Noguchi, “a performance no artist achieve often in his life.” And the *Night Rain on the Asaki Pine Tree* seems to us yet more beautiful and charged with purer poetry. Of this print, says Mr. Noguchi, “The ancient pine tree, a great hero of the botanical kingdom sits down with the history of a thousand years under its grey robe.” One is impressed by the daring composition and modernity of such prints as *Evening Snow at Mount Hira*, which, with the one just mentioned, forms the fine flower of the *Eight Views of Omi*, the magnificent patterning of the *Ascent of Hakone Pass*, *Uchiwaye*, and the stark serenity of *Fuji in the Morning*, the two last being fan-shaped designs. Sometimes Hiroshige records his astonishment at a freak of nature, as in the *Moon-shaped Pine Tree at Uyeno*, one of the *Hundred Views of Yedo*. Again, how freely his large rhythms expand in a noble crescendo in *The moon behind the trees with a waterfall*—one of the tall series of twenty-four moonlight views published by Jakurindo in 1832. Hiroshige having acquired and mastered a technique so perfectly adapted to his ends, never loses his idiom. His is a flower from his brush. His wanderings in the country have abandoned the drawing of women for open-air nature only when he was thirty-five years old—remind one of Fusai in his devotion and his curiosity. This son of a farmer even shaved his head and became a monk. We are told that his first wife secretly sold her clothing and ornaments that he might be provided with money for his wanderings. At his death in 1858, he was sixty-two years old. Mr. Noguchi’s entrancing book tells the story of the artist’s life and describes in detail and with due poetic rhapsody, yet not unmindful of the critic’s function, each of the hundred prints he has chosen from the vast quantity available. It is said that Hiroshige produced more than 800 individual pieces, of which some 5,500 are colour prints. Not the least attractive feature of this handsome book, are the large folding wood-engravings in colour; blue prints, which in the original issue are extremely rare and of great value.—H.G.F.

THE STANDARD CATALOGUE OF POSTAGE STAMPS 1935

(Whitfield King & Co., Ipswich, 7/- net)

IN this, the thirty-fourth annual edition, the publishers have made certain improvements that will be welcomed by the thousands of general collectors who use this catalogue as their guide. Not only has the size of the pages been slightly increased and thicker and better paper used, but in addition, certain alterations in the lay-out have been introduced which make for clearer reading and easier

reference, improvements that cannot fail to be appreciated.

First published in 1899, when approximately 15,000 different standard varieties of stamps were listed, we now find 58,607 varieties of which 1,733 are additions during the past year. Although compiled upon simple lines for ready reference it is not primarily a simplified catalogue, since it records essential particulars, including watermarks, of every issue of the world’s postage and air mail stamps. Only minor variations of colour, perforations, etc., are excluded, as being of small interest to average collectors.

No firm is better known than the publishers of this work for promptness and, as usual, the catalogue is brought completely up to date. Almost every variety listed is priced, usually both unused and used, a feature that cannot fail to be of interest and value to the reader. In a note, the publishers draw attention to the difficulty they have in replenishing their stock of air stamps, scarcer varieties of which have for long been a rising market.

A few changes have been made in the arrangement and nomenclature of the group headings. Thus the issues of *British East Africa* are now separated from those of *East Africa and Uganda*, the latter figuring as *Kenya and Uganda*, and other slight regrouping has taken place in Foreign Countries, but the strictly alphabetical style of arrangement dispenses with any need for an index. In arrangement no catalogue has altered so little in the last thirty-five years, a worthy tribute to the skill of the late Charles Whitfield King who originally planned it. Whilst the general collector has here an all-round guide to prices even the specialist will find it helpful in assessing the values of the scarcer unused British Colonials. That the binding is of a very substantial nature is a virtue in a book such as this which is necessarily in such constant use by the collector or dealer.—W.H.

THE THREE BOOKS OF THE POTTER’S ART

By Cipriano Piccolpasso (1524-1579)

In the Original Italian, with Translation and an Introduction by Bernard Rackham, F.S.A., and Albert Van de Put

(London: The Victoria and Albert Museum, pp. xxii+35 + collotype plates 80. Cloth 30/- net.)

IN the foreword, the manuscript by Cipriano Piccolpasso is mentioned as one of the principal treasures of the Library of the Victoria and Albert Museum. The many who are interested in the potter’s art, either as collectors or in a professional capacity, will fully subscribe to this; and, at the same time, silently perhaps, but none the less earnestly, be grateful to those who have prepared the present volume, which contains the exact words of the original manuscript, written about the middle of the sixteenth century, here accompanied by a literal translation into English, and facsimile reproductions of all of Piccolpasso’s drawings. This important work has been undertaken by Mr. Bernard Rackham, F.S.A., and Mr. Albert Van de Put as Editors, while assistance has been forthcoming from many others.

The Editors’ introduction deals with (1) Piccolpasso of Castel Durante and his family; (2) the date of the *Arte del Vasaio*; (3) the bearing of the manuscript on ceramic technique; (4) the history of the manuscript; and in No. 3, Mr.

Rackham points out that "although on his title-page Piccolpasso claims that he has set forth in his book 'all the secrets' of the potter's art . . . his treatise is confined to the processes employed in his own time in Italy; he says nothing of types of pottery such as porcelain and stoneware made in other parts of the world, but then unknown in his country. He deals with earthenware, and earthenware only of two classes, to one of which he chiefly gives his attention. . . . Most of Piccolpasso's discourse is concerned with the production of what is variously known as maiolica, faience, or delft . . . earthenware coated with a glaze of enamel rendered opaque and white by the inclusion of tin in its composition."

In each of the Three Books, Piccolpasso deals with a separate phase of pottery making. In the First Book, he describes the manner of obtaining the clay and of preparing it for use; the method of making and working the wheel, at the same time explaining minor technicalities in connection with "throwing"; the different turning irons, saggers, cockspurs, pegs and stils, each of which Piccolpasso illustrated. The Second Book is devoted to the ingredients used in making various colours; the method of building a reverberatory furnace; the setting and firing of wares. And the Third Book treats with grinding the white, glazing, painting, the handling of biscuit and the manner of making different decorative forms.

Rarely indeed does one find illustrations which explain technical terms so readily to the layman as those of Piccolpasso. Whenever he felt that his writing might fail to convey his meaning fully, he demonstrated his point in a drawing. Thus even when he describes the making of paint-brushes, he furnishes a drawing of the three different styles.

In view of the fact that only 750 copies of this excellent book have been printed (250 of which are for sale in the United States), it is fairly safe to prophesy that the demand will be considerably in excess of the supply. In fact, one manager of a well-known pottery remarked that were the book brought to their notice, the available copies would in all probability be absorbed by those who are connected with the pottery industry.—E.W.

MOUSEION. Vols. 25-26

(Paris: Office International des Musées)

HERE we get a more or less comprehensive survey of the developments which are taking place in connection with the museums in various countries. There are articles

dealing with the museums of Australia and New Zealand; the discussion of a plan of a world-geographical museum, U.S.S.R.; the arrangement of the collections at the Gallery of Modern Art, Turin, at the Dantzig Museum, the new National Museum of Sculpture at Valladolid, etc. The preservation and restoration of exhibits and the heating and ventilation of museums are also discussed at length by eminent authorities.

IN OTHER COVERS

Handbook of the Collections. (City Art Museum, St. Louis, U.S.A.) Intended primarily to call attention to the more important exhibits in the Museum, this handbook achieves its aim with singular success. It is divided into sections dealing with pre-classical, classical, mediæval, renaissance, modern and oriental art. Representative pieces are included from each section, together with concise explanatory paragraphs, while the unusually numerous and comprehensive illustrations are a tribute to the compiler and to the engraver and printer.

Platon et L'Art son Temps (Arts Platoniques), by Pierre Maxime Schuhl (Librairie Felix Alcan.) At a time when art is taking so many fresh forms at the hands of some of its modern exponents, it is singularly appropriate that a volume dealing with Plato

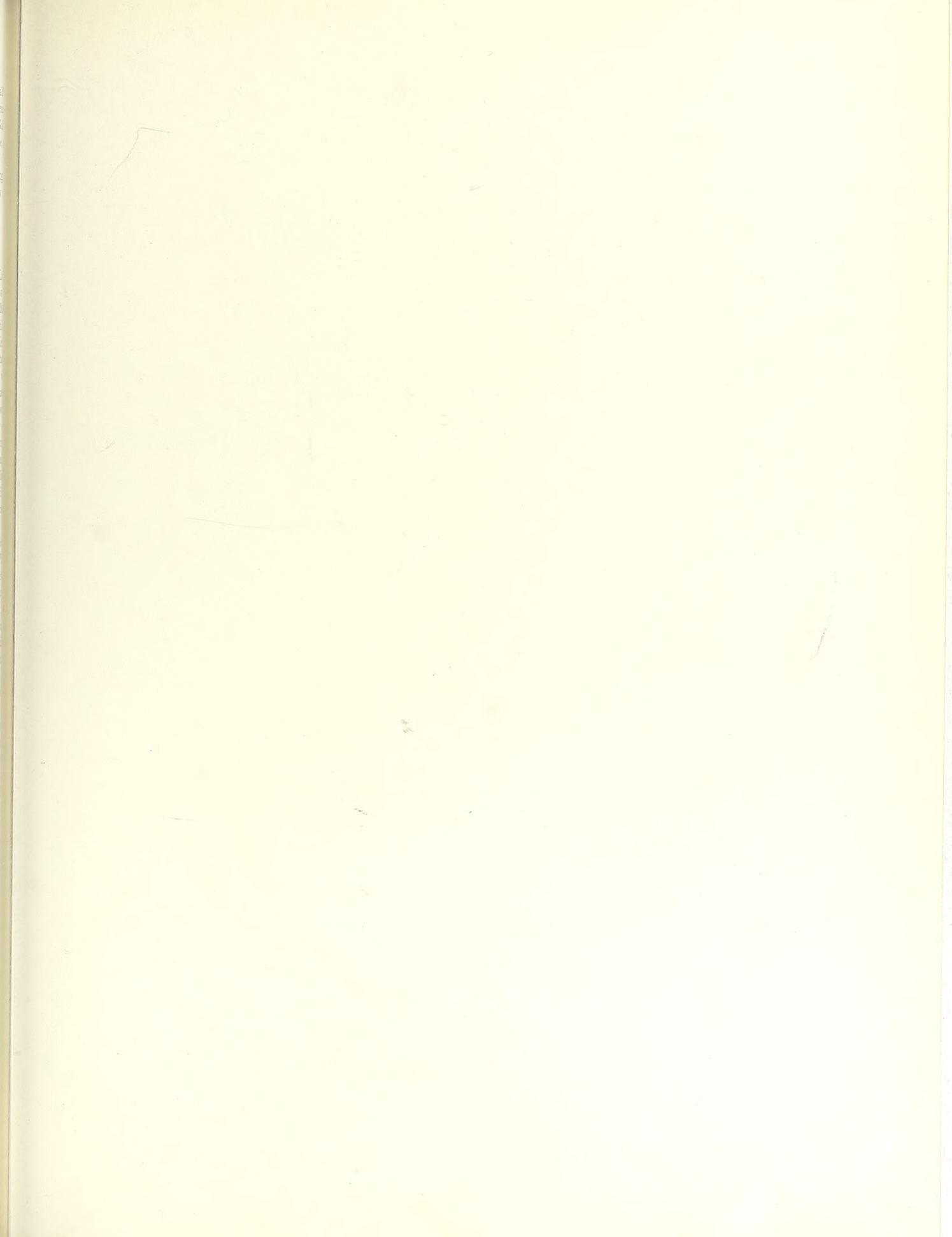
attitude towards such innovations should appear. It has evidently been compiled with infinite care, and accompanied by voluminous footnotes.

Book of Ballads, by George Buday. (Izidor Kner, Gyoma, Hungary.) Collectors, to whom modern woodcut appeal, will find much of interest in this little volume. In spite of the fact that woodcuts are mentioned in the sub-title its actual title is inclined to be misleading, as it tends to suggest that any illustrations it contains, are merely supplementary to the text, whereas the reverse is the case.

François Boucher and the Beauvais Tapestries, by Maurice Bloch (Houghton Mifflin Company, Boston and New York.) A succinct yet instructive treatise on Boucher's association with the *Manufacture Royale de Beauvais* and the art of tapestry weaving at this celebrated French factory. It contains twenty-three excellent illustrations, among which are a number showing "close-up" details of various important features; the illustrations are from tapestries in the Henry E. Huntington Library and Art Gallery, San Marino, California.



FROM CIPRIANO PICCOLPASSO'S THE THREE BOOKS OF THE POTTER'S ART





A DETAIL FROM THE JOURNEY OF THE MAGI, OR PROCESSION OF KINGS : THE FOREGROUND HORSEMAN IS LORENZO DE' MEDICI BY BENOZZO GOZZOLI : FRESCO IN THE RICCARDI PALACE, FLORENCE REPRODUCED BY KIND PERMISSION OF THE MEDICI SOCIETY LIMITED

GOZZOLI'S JOURNEY OF THE MAGI

A NOTE ON THE FRESCOES IN THE RICCARDI PALACE

By H. GRANVILLE FELL

WRITERS upon Italian art, from Vasari to Crowe and Berenson, have been somewhat lukewarm in their appraisal of Benozzo Gozzoli. To the modern mind this is not easy to understand. None would dispute the scholarship of the two eminent authorities last mentioned, but it is possible in these days, when we take nothing we are told for granted, to question their judgment upon æsthetic grounds. Since everything has been, or is, undergoing a revaluation in our time, the older critics are in their turn being re-examined. Let us see first what are their objections and upon what they are grounded.

Upon Gozzoli, Vasari bestows his highest praise for his virtuous life and tireless labour. As an artist "in comparison with certain other masters who surpassed him in design, he was not particularly eminent; he yet left all far behind him in perseverance, and among the multitude of his works there are many that are very good." Of the figures he painted in the Chapel of Sta. Maria Maggiore (now obliterated) Vasari remarks "they are tolerably well done"; and in discussing the Pisa frescoes, "it is true that Benozzo possessed

no very distinguished talent in drawing figures."

It may be protested that centuries of scholarship have confirmed Vasari's verdict, yet it is still true that both historians and scholars have been too apt to copy and borrow from their predecessors and from one another. We may recall Washington Irving's surprise at meeting the company of learned authors at their work of plagiarism in the library of the British Museum.

Note how closely Sir Joseph Crowe follows Vasari. According to this renowned authority, Gozzoli is "seldom great and never original. . . . We concede to Benozzo Gozzoli little more than industry and an aptitude for collecting and superficially applying, with the aid of a somewhat extravagant fancy, the gains acquired by the united energy of the painters of the fifteenth century."

And Mr. Berenson, foremost of living scholars of Italian painting (bracketing Gozzoli with Domenico Ghirlandaio, another painter with a highly developed decorative sense), declares "He was little more than a mediocrity, with almost no genuine feeling for what makes painting a great art." He softens the blow with "Benozzo was



DETAIL OF THE LANDSCAPE IN BENOZZO GOZZOLI'S JOURNEY OF THE MAGI IN THE RICCARDI PALACE, FLORENCE

gifted with a rare facility, not only of execution, but of invention, with a spontaneity, a freshness, a liveliness in telling a story that wake the child in us and the lover of the fairy tale," but then, more harshly, proceeds, "Later in life his more precious gifts deserted him. . . . In his Riccardi Palace frescoes he has sunk already to portraying the Florentine apprentice's dream of a holiday in the country on St. John's Day; but what a naïve ideal of luxury and splendour it is!" (For our part we honour the artist for having retained at the age of forty so much of the youthful spirit.) "His place," Berenson sums up, "is with the storytellers and costumed fairy-tale painters of the transition, with Spinello Aretino and Gentile da Fabriano, for instance."*

The foregoing reads as though the artist is to blame, because he happens to possess some faculty for which the writer is devoid of sympathy. We are left wondering why they should be less great artists on that account. And to us, Gentile da

* *Italian Painters of the Renaissance* (Oxford Univ. Press, 1932).

Fabriano's *Adoration*, which has close affinities with Benozzo's *Journey*, is one of the world's most enchanting pictures.

We must remember that Benozzo was the child of a new age. Towards the mid-fifteenth century, a change had come over the spirit of the scene. Technically grounded as he was in the school of Fra Angelico, Benozzo remained a decorator, logically derived from the miniaturists and illuminators. A Florentine to the core in his taste for linear design and elaborately patterned surface, he followed the traditions of his predecessors. But in spite of that he was an innovator, who bears the hall-mark of the Renaissance. In the turmoil of modernism, much as in our own days, a new curiosity had set in, a spirit of scientific enquiry engendering a more clear-eyed outlook upon the world. The cloister was being abandoned for a wider horizon. Men were awakening to the irresistible appeal of the earth and its wonders. Latin Europe was becoming a nest of artists and songsters. The pupil of the pious

Dominican had discarded the purely religious aspect of his subject-matter and embraced wholeheartedly the new realism. It is this modern spirit, this new sense of liberation, which makes so strong an appeal to us in Benozzo's work, and like the artists of the Ukiyo-Ye school, his delight in the beauty of the passing world.

If Benozzo has not the sculptural massiveness of Masaccio, nor the pure flame of Fra Beato Angelico, nor the serene, but somewhat feminine sweetness of the Carmelite Filippo Lippi, what then? Their works we still have with us. But from Benozzo, we learn almost as much of Florentine contemporary life as the cinema could have recorded for us, had it been in



GROUP OF HORSEMEN IN THE JOURNEY OF THE MAGI: WITH PORTRAITS OF FLORENTINE NOBLES

existence. For the old spirit of devotional intensity he substituted reality, beauty and a lively and pleasant humour. Is not this of as much value to us and more consoling, in our restless and enquiring age, than a vaporous idealism or a creed outworn? After all spiritual values are such, only as a man is able to receive, and æsthetic emotion itself is a thing of the spirit. In the Riccardi Palace frescoes Benozzo has created, if not one of the profoundest of paintings, certainly one of the most human and engaging series of decorations in the whole of Italian art.

This work, by no means his most extensive, was begun in 1459 and completed in 1462. How much Benozzo was influenced in the planning of his design by Piero dei Medici who gave him the commission, it is not easy to say. But it may be surmised that the accession to the papacy of the enlightened Aeneas Silvius Piccolomini (Pius II), he of whom Burckhardt has said "had a heart for everything," was a direct encouragement to Benozzo's freedom of expression and that this was transmitted through Piero himself and endorsed by him. The artist's relations with Piero were sufficiently familiar. In what esteem a painter, even of such humble origin as Benozzo (he was the son of a doublet maker), was held, may be seen from a letter in which he addressed his patron as *Amico mio singolarissimo*.

The *Journey of the Magi* reflects the youthful spirit of the Renaissance and is in entire rapport with it. The title is a thin pretence. The artist has dramatized his conception as a piece of gorgeous pageantry. An immense cavalcade of richly dressed personages with attendants is seen weaving its way over the rocky paths and through the



THE JOURNEY OF THE MAGI: THE RIDER TO THE LEFT IS THE PATRIARCH OF CONSTANTINOPLE

ravines. It is planned with extraordinary skill; doubling and redoubling upon itself, in order to bring as much of incident and of interest into the picture as is consistent with its decorative purpose. Moreover, the decorative aspect of the landscape, which the artist has peopled with a thousand amusing details, has been stressed. It is one of the earliest examples of landscape with purely decorative intent in existence. In it we see a hunting scene, one of the horsemen having turned aside to chase a stag. Apes, hunting leopards in leash, near one of which stands a falcon, hounds, teal and other creatures abound, and birds fly through the air. One would hardly be surprised to find a unicorn among the rocks. Emphasis has been laid upon the sumptuous embroidery and patterning of tunics and upon the horse trappings. Along the hills wind camels and mules laden with caskets of gifts carried pannier-wise. Above one of the Kings' heads appears what we may take to

be the little hill-town of Fiesole, above Florence.

The principal figures stand out strikingly. The modesty of the old Cosimo dei Medici has set his grandson, the young Lorenzo, already looking the part of *The Magnificent*, superbly dressed, to lead the procession. His white horse resembles the bronze steed of Colleone. Cosimo himself, more soberly clad, rides a mule. On his left is Piero dei Medici, obviously a sick man, destined soon to follow his father to the grave. To his right, ride Sigismondo Malatesta, Lord of Rimini, and Galeazzo Maria Sforza of Milan. A negro on foot acts as groom. Behind these rides a company of nobles, learned men and artists, and among

jewel beyond price. Concerning the landscape backgrounds to the *Paradiso* in the sanctuary of the chapel, Ruskin has described these in characteristic flowers of language; though he spoke with two voices. And of the great work by Benozzo in the Campo Santo at Pisa which took the painter sixteen years to complete, Ruskin says, "These are angelic presences, mingled with human, that never miss of the angel. He who can do this, has reached the last pinnacle and utmost power of ideal, or any other art." In another place he tells us that the spirit of the age instilled into Benozzo "the solemn elements of religious feeling in such measure as to form a very



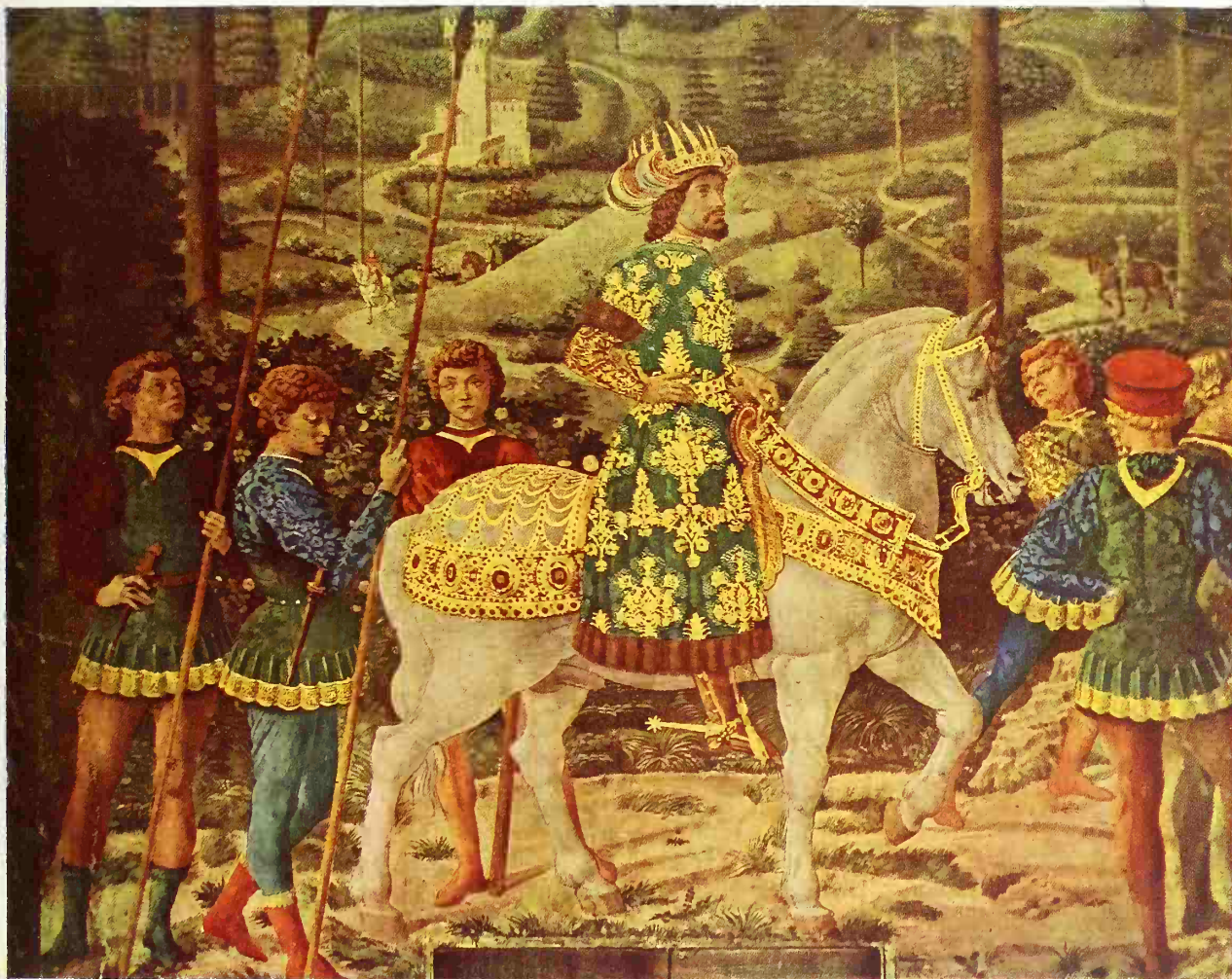
ANGELS IN PRAYER, FLYING. DETAIL OF THE PARADISE BY BENOZZO GOZZOLI: SANCTUARY OF THE MEDICI CHAPEL

them may be noted the portrait of Benozzo himself, his name painted on his cap—OPUS BENOTII. The King in gold-brocaded green robe, belted at the waist, with hand on hip, is John Paleologus, last of the Byzantine Emperors, whose likeness in the same profile is corroborated by Pisanello's medal. To the extreme left of one of the panels, is seen the Patriarch of Constantinople, an old man, long-bearded, riding a white mule. These two latter portraits were painted in commemoration of their visits to Italy a few years earlier, to attend the Congress of Mantua, convened for the purpose of uniting the Churches of the East and the Churches of the West.

Michelozzo's sombre palace houses another

lovely and noble mind, though still of the second order."

How different the opinion of that enlightened modern thinker, Professor Elie Faure. Of Gozzoli he writes, "His mind flowered like a meadow . . . the world never seemed to him completely to respond to the symphonies whose splendor filled his enchanted eyes. He was a rich spirit . . . first of all a painter. Not only was he the colorist of Florence, but perhaps also the first, among all the modern painters of Europe, to venture upon a radical transposition of the colors of nature." In this Gozzoli displays a liberal and progressive mind, the equal of any of his contemporaries in that great age, and in ingenuity of design superior to all.



DETAIL FROM THE JOURNEY OF THE MAGI, OR PROCESSION OF KINGS:
THE FIGURE ON HORSEBACK IS JOHN PALEOLOGUS, EMPEROR OF
BYZANTIUM, BY BENOZZO GOZZOLI : IN THE RICCARDI PALACE, FLORENCE
REPRODUCED BY KIND PERMISSION OF THE MEDICI SOCIETY LIMITED

PLATE AND RELICS OF THE ROYAL COLLEGE OF PHYSICIANS, LONDON

By H. M. BARLOW AND E. ALFRED JONES



No. I.—SILVER-MOUNTED WHALE-BONE DEMONSTRATING ROD USED BY DR. HARVEY : CIRC. 1616



MEDICAL societies cannot vie with the great City Companies in the possession of gold and silver plate. In the destruction of specimens of the silversmith's art due to various causes, the Company of Barber-Surgeons and the Society of Apothecaries suffered proportionately with the greater City Companies. Further, the Barber-Surgeons, in 1615, and the College of Physicians, in 1665, suffered loss by theft; and in 1603, 1689 and 1759, the Barber-Surgeons or the Apothecaries sold or exchanged old plate which they regarded as "useless and unfashionable."

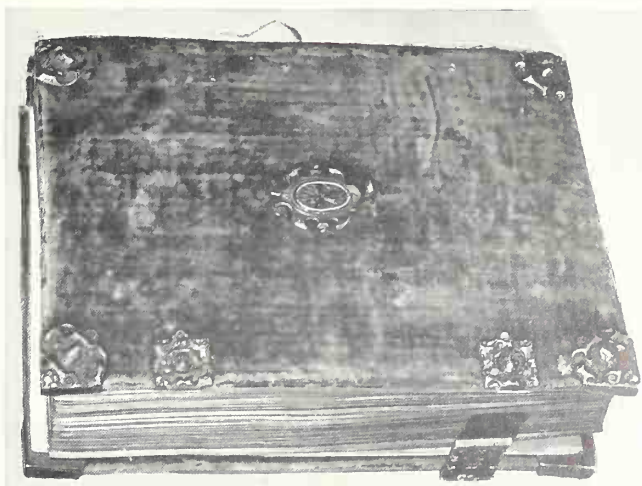
The years of the Great Plague and the Great Fire (1665-6) have special significance for the Physicians. While the plague was raging, the building of the College in Amen Corner was broken into and its Gazophylacium (strong room) pillaged. "Our treasure to the value of about £1,000," says Dr. Ent, "was forthwith robbed by some unknown thief." Of the possessions of the College at this period it is not possible to make an inventory. The only reference to articles of silver relates to two gilt goblets, a hand basin, and six candlesticks with their extinguishers which were a gift to the College. There is no record of the fine salver (No. vi.) which, there is every reason to believe, formed part

of the treasure stolen from the strong room in 1665.

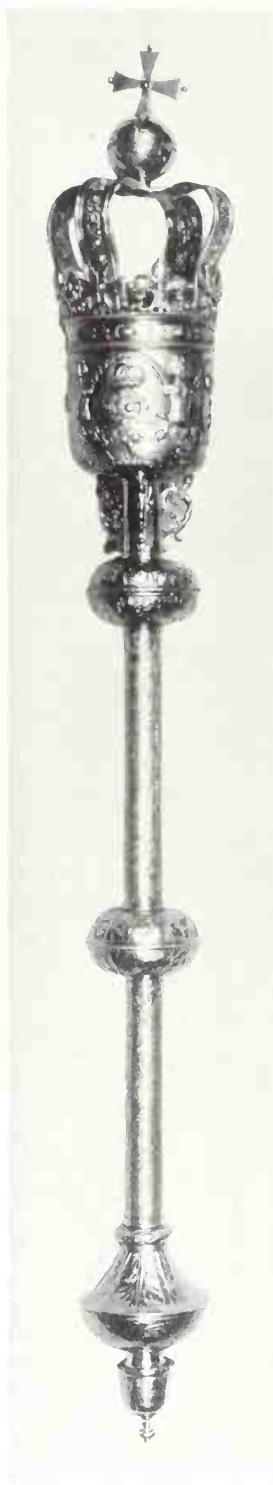
That the College possessed domestic silver may be assumed from an early ordinance directing that each Fellow on his admission should give a feast to the other Fellows. On the opening of the new College in 1614, Dr. Simeon Fox gave a sumptuous banquet; and the great Harvey himself attached so much importance to these functions that he left an endowment for their permanent support. It is difficult to satisfy ourselves that the banquets held by these grave and learned physicians would not be graced by suitable plate. Presents of silver were fashionable, and there is evidence that the College had a desire for silver in its ordinance that the new Fellows of the year 1664 should each present plate to the value of £100.

Disastrous events during the years 1665 and 1666 and the expense of erecting the handsome edifice in Warwick Lane left the College with a depleted exchequer. But the second decade of the eighteenth century found it once more in a flourishing condition, with its power and influence revived. In the years 1719 and 1720, its officers were "seized with a fit of generosity," and to them are due a few of the pieces which are described here.

Another interesting phase in its history has a bearing on our



No. II.—BOOK OF STATUTES MOUNTED IN SILVER : DATING FROM 1518



No. III.—CEREMONIAL MACE OF SILVER-GILT: BY ANTHONY NELME, 1683-4. 54 IN. LONG

subject. Shortly after the Great Fire of 1666, it was customary to present, each year, a piece of plate of above three score ounces to the President on his election. Although in many instances it appears from the cash book that the presentation was made in coin, a few Presidents received pieces of plate and became the possessors of pleasant reminders of their term of office. Sir Hans Sloane acquired in this way an imposing array of plate; in the sixteen years, 1720-35, during which he was President, he received something approaching one thousand ounces. It is not clear how long these presentations continued in the form of silver. Dr. Reeve, who was President from 1754 to 1763, received the "usual present of plate" on at least eight occasions, but shortly after his period of office these gifts probably ceased.

Of the relics associated with the early history of the College, a place of honour must be accorded to the old Book of Statutes, dating from the incorporation by Henry VIII. in 1518, which is bound in crimson velvet and mounted in silver (No. ii.). In the centre of one side is a silver medallion, engraved with the arms of the College granted in 1546. On the other side is a medallion engraved with the field of the arms of Dr. John Caius (1510-1573), a President of the College. At each of the four corners on both sides is a silver ornament of a human head and scrolls. On one of the silver clasps are St. George and the Dragon and cherubs' heads in relief (the part of the other clasp is missing). These silver enrichments are somewhat later than the book itself, and would seem to be Elizabethan. There is also a plain silver caduceus or sceptre, of 1556, which is similarly historic. It bears on the head the arms of the College, supported by four serpents projecting from the corners. This sceptre is carried by the President as an ensign of honour upon all important occasions. It was the gift of Dr. Caius, who gave a similar sceptre to Gonville Hall, Cambridge, when refounded by him as Gonville and Caius College.

There are several other ceremonial treasures, including the great silver-gilt mace (No. iii.), dating from 1683-4, which was produced in the workshop of Anthony Nelme. The mace, which is decorated with the rose, thistle, harp and fleur-de-lis, all crowned and accompanied by the cipher of Charles II., is of the conventional form adopted, after the Restoration, by Corporations and other public bodies, and is in outline and in decorative features similar to those of Charles II., James II., and William and Mary in the Tower of London. Engraved upon it are the donor's arms: *Per pale argent and sable a chevron counterchanged, in a canton an escallop. C.—Out of a ducal coronet a demi-lion rampant.* The inscription is: *HOE CADUCEO COLLEGIUM MEDICORUM*



No. IV.—PORTER'S STAFF WITH LARGE SILVER TOP REFERRED TO IN THE CASH BOOK OF 16



No. V.—A SILVER BELL BEARING THE LONDON HALL-MARKS FOR 1636-7 : A FRENCH LATE EIGHTEENTH-CENTURY SNUFF-BOX BY TOUSSAINT ÉRANÇOIS PILLEUX : AND FOUR STEEL KEYS OF THE CHARTOPHYLACIUM, MENTIONED IN THE COLLEGE ANNALS, 1687

LONDINENSII REGALE JOHANNES LAWSON M.D. EIUDEM SOCIUS DONAVIT JANUARI. I. CIOIOCLXXXIII.

Another ceremonial object, the porter's staff (No. iv.), is of fine cane, surmounted by a large silver top with the College arms in relief on both sides. Below this top is a globular section enriched with conventional acanthus leaves in relief. No marks are stamped on the mounts, but the following record in the old cash book fortunately reveals the date and the name of the craftsman who executed the silver work :

1679 Jan 23. To Mr Robinson Goldsmith for the porter's staffe head. £8 17. 3.

The only recorded goldsmith of this name and of approximately this date is Ralph Robinson, first mentioned in 1640. One particularly historic re-

lic is the demonstrating rod (No. i.) of the celebrated physician, William Harvey (1578-1657). This is of whalebone, enriched with three silver-gilt mounts; the top mount is chased with a rose and at the side with three flowers, all in the style of the first years of the seventeenth century. The rod was probably obtained by or was a gift to Dr. Harvey in or shortly before 1616, the date of his famous Lumleian Lectures.

Of plate proper, the earliest piece is a Charles I. bell (No. v.), made in 1636-7, which ante-dates any other known example. Engraved inside is the appropriate inscription: *Mortuus est, tamen hic auditur Hamæus*; the donor being Dr. Baldwin Hamey (1600-76), Registrar. The salver (No. vi.), previously referred to, is of the form and



No. VI.—EMBOSSED SALVER, ENGRAVED TWO COATS OF ARMS AND MOTTOES : IT BEARS THE LONDON MARKS FOR 1661-2



No. VII.—ONE OF THE SET OF TEN CAST CANDLESTICKS AND THE SNUFFER STAND OF SIMILAR FORM, BY MATTHEW COOPER, 1720



NO. VIII.—DR. FREIND'S SILVER-GILT
STANDING CUP AND COVER : 1720-1

decoration which became popular early in the reign of Charles II., described in Thomas Blount's *Glossographia*, 1661, as "a new fashioned peece of wrought plate, broad and flat, with a foot underneath, and is used in giving Beer, or other liquid thing, to save the Carpit, or Cloathes from drops." But the form had been known two or three years earlier. This example is one of the first in date, of this new fashion, and is embossed on the wide rim with a peacock, a turkey, a lion and a unicorn amid bold flowers and fruit, leaving the shallow depression plain for the two contemporary shields

of arms: (a) of the College, with the motto, *Se Servare Salus*; and (b) *Argent a cross potent purple*, with the motto, *Non Sine JURE Potest*, probably the arms of a former President or high officer of the College, not yet identified.* It bears the London date-letter for 1661-2 and the maker's mark IC, with a mullet below, in a heart.

Another fine example in the possession of the College is a massive inkstand, weighing 80 ounces, made by Gabriel Sleath, 1719-20. It is inscribed, *Collegio Regali Medicorum Londini D. D. Henricus Plumpton Registrarius A.D. 1720*. The donor was Registrar of the College 1718-22, and President 1740-5. Only a year later is a remarkable—remarkable for the number—set of ten plain cast candlesticks (one of which is shown, No. vii.), with baluster stems on wide octagonal bases, by Matthew Cooper, engraved with the arms of the College and inscribed *Coll Med. D.D.*, with the date 1720 and the names of the Censors, Salisbury Cade, Richard Mead, Richard Hale, and John Freind, and the Treasurer, Henry Levett. Of

* See Heraldry, p. 405 of this issue.

the same date and by the same maker is the plain stand with snuffers, engraved with the initials of the above four Censors and Treasurer (No. vii.).

John Freind was also the generous donor of the tall silver-gilt cup and cover of 1720-1 (No. viii.) by Edmund Peace or John Edwards (the maker's mark is partially defaced), engraved with the College arms and the appropriate inscription commemorating the renewal of the Harveian banquet, and desiring that the feast should recur yearly with joviality:

OB RESTITUTUM HARVÆI CONVIVITUM COLLEGIO MEDICORUM QUIBUS HAS EPULAS HILARES QUOTANNIS ET FELICES REDIRE CUPIT POCULUM HOC DONAVIT JOHANNES FREIND EIUSDEM COLLEGII SOCIUS ET ORATOR HARVÆANUS OCTOB. XVIII. A.D. MDCCXX.

The plain punch bowl (No. ix.) is of somewhat unusual fashion in its hybrid monteith form. It bears the hall-mark for 1719-20 and was made by Samuel Wastell, and is engraved:

IN USUM COLLEGII REGALIS	
MEDICORUM LONDINENSIVM DD	
Hugo Chamberlen	} CENSORES
Richardus Hale	
Johannes Freind	
Richardus Tyson	
ANNO 1719	

Another little treasure is a beautiful French gold snuff box (No. v.) of the late eighteenth century, enriched on the edges with flowers and foliage of different coloured gold in slight relief, by Tous-saint François Pilleux of Paris. The remaining objects illustrated are four finely wrought steel keys (No. v.) of the Chartophylacium which is mentioned in the annals of the College for the year 1687.



NO. IX.—THE SILVER PUNCH BOWL WITH SCALLOPED RIM : BY
SAMUEL WASTELL, 1719-20 : DIAMETER 14 IN., HEIGHT 8½ IN.

HERALDIC PARLIAMENT ROLLS

By F. SYDNEY EDEN

IN the reign of Henry VIII., the ceremonies of the opening of Parliament were of an elaborate character. On the day appointed, the sovereign, under a canopy borne by priests, walked in procession to Parliament with the great officers of state and the Lords Spiritual and Temporal two and two—the Abbots, Bishops and the High Constable of England before him and the other peers behind him, in their Parliament robes.

To preserve evidence of the attendance of the Lords who were present, it was customary for the heralds to prepare a Roll in the form of a long strip of parchment about 10 to 12 inches wide, recording the names and arms in colour of the Lords who took their seats on the first day of the Parliament; and, in one instance at least—that of the Roll made for the Parliament held in the third year of Henry VIII.—the Lords were depicted in colour in their proper habits walking in procession with their arms and names on scrolls above their heads. Of these heraldic Rolls without figures, only four, as far as I have been able to ascertain, are in existence to-day, viz.: those for the Parliaments held in the

fifth, sixth, fourteenth, and thirty-first years of Henry VIII. In addition, there is a copy of the Roll for 3 Henry VIII. in Vol. XXX of the MSS. of the Rev. William Cole, the Cambridgeshire Antiquary, in the British Museum, showing drawings of the figures of the Lords, their names and arms.

Another Roll, probably like Cole's, a copy of the Roll for 3 Henry VIII., is in the Library of Trinity College, Cambridge. The probable original of both these Rolls was shown to Cole and copied by him when on a visit to the Rev. John Allen, Rector of Tarporley, Cheshire, in 1757; and, except that it was sent to Cole two years afterwards for collation with his copy, it has not been seen since that time. Cole's copy, though, no doubt, perfectly accurate, is not a facsimile, the arms being drawn and coloured in Cole's usual careful manner, but without any attempt to imitate the style of the Tudor herald-painter. He does, however, to use his own words, "give a rough draft of one of the abbots in my awkward manner," and he has coloured his drawing. From this it appears that the abbots wore purple "training" robes with



HENRY VIII. WALKING IN PROCESSION UNDER A CANOPY AT THE OPENING OF PARLIAMENT IN 1512: THE KING WEARS THE COLLAR OF THE GARTER AND HOLDS THE DOVE SCEPTRE: PARLIAMENT ROLL IN LIBRARY OF TRINITY COLLEGE, CAMBRIDGE

cows lined black, black cassocks, sashes, shoes, stockings and caps turned up with fur and with a button at the top: the cassocks are also turned up at the wrists with fur. Interesting points are that such of the Abbots as were Lords of Parliament appear in the procession, the Lord Prior of the Hospitallers (Docwra) walks with the Barons and the Lords Temporal do not wear coronets; while the Bishops, except the Archbishop of Canterbury, wear black caps, like the Lords Temporal.

The Roll in Trinity College Library was the gift in 1772 of the same Mr. Allen to whom Cole was indebted for a sight of the Roll which he copied at Tarporley in 1757. This Roll was lent by the College to Cole for collation with his copy of the other one for the same year, and he has noted the points



FOUR OF THE TEMPORAL PEERS: THE LORD PRIOR OF ST. JOHN'S AND LORDS ORMOND, CLIFFORD AND FITZWALTER

of difference between the two in his MSS. (Vol. XXX). They agree essentially, but the Trinity College Roll, though, as Cole remarks, "much more elegantly drawn and painted" than the original of his copy, is heraldically inferior to it, having many blank shields and name labels where Cole's Roll gives the arms and names. The Trinity College Roll can hardly be the original Roll for the Parliament held in 3 Henry VIII. having regard to its incomplete state. As we learn from Cole that possession of the Roll from which he made his copy can be traced to Sir John Crewe of Utkinton, Cheshire—"a very good antiquary and herald," says Cole—it may reasonably be suggested that the original Roll for 3 Henry VIII. having got into Sir John Crewe's hands, he caused to be

made a facsimile copy on vellum which was never completed and ultimately came, like its original, to Mr. Allen who gave it to Trinity College. The important question as to what Allen did with the original remains unanswered.

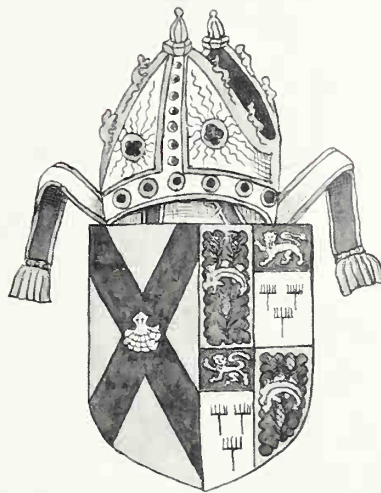
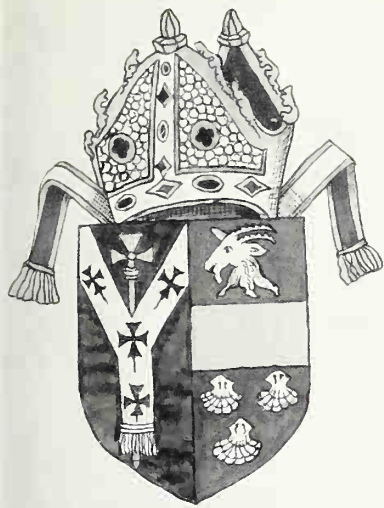
The Trinity College Roll is 10 $\frac{3}{4}$ in. high and 24 ft. long and is headed, "the Parleament holden at Westm the iiijth. day of February the third yere of oure Soueraigne Lorde Kyng Henry the viijth," and shows, first, twenty-five abbots, headed by Henry Beley of Tewkesbury and the Prior of Coventry, the Abbot of Westminster, John Islip, being last; twenty bishops, Henry Skerrington of Bangor first and William Warham, Archbishop of Canterbury with mitre and pastoral staff and giving benediction, last; the Duke of Buckingham



WILLIAM WARHAM, ARCHBISHOP OF CANTERBURY, WITH ATTENDANTS AND A HERALD FOLLOWING IN THE PROCESSION

Edward Stafford, Lord High Constable, carrying a staff and cap of estate; the King under a canopy and thirty temporal Lords, headed by Thomas Grey Marquess of Dorset, with William Lord Couriers as the final figure in the procession.

Owing to an accidental blot on the roll, the abbots of Waltham and Cirencester are unfortunately obliterated. From the arms on the sinister of the Waltham shield, it may be assumed that the abbot intended was John Sharbrooke, while the abbot of Cirencester would seem to be John Hawkeborn. The figures of Archbishop Warham and his attendants are interesting—the mace bearers on either side and the heraldic decoration (France and England quarterly) of the morse and clasp of his cope. The pastoral staff with saints within tabernacles

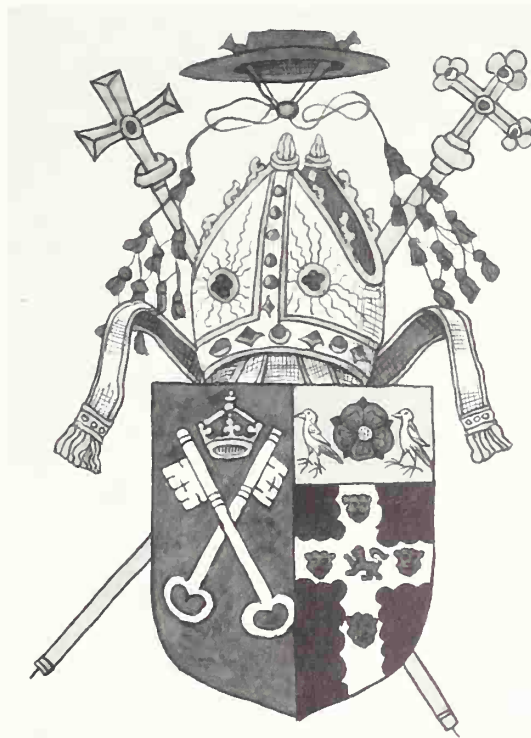


ARMS OF WILLIAM WARHAM, ARCHBISHOP OF CANTERBURY AND CHANCELLOR OF ENGLAND : THOSE OF JOHN FISHER, BISHOP OF ROCHESTER AND THOSE OF JOHN ISLIP, ABBOT OF WESTMINSTER : REPRODUCED FROM THE RECORDS AT THE COLLEGE OF ARMS

the head and the plain foliated crook is typically English. The herald in his tabard who precedes the Lord High Constable is, it may be suggested, John Writhe, who was Garter at the time and, I think, that his arms—a cross between four falcons—can be discerned on the perished shield against the lower part of his figure. One may note that the King's head-dress is a cap differing from those worn by the Temporal Lords only in having a jewel at the side; he wears the collar of the Garter and carries the dove sceptre. The diminutive canopy bearers, perhaps, illustrate the old idea of expressing rank by height.

To the right of the illustration there is a small section of the figure and arms of the Marquess of Dorset, Thomas Grey, who, a few months later, was to command the ill-starred expedition to help Ferdinand of Spain against the French, and come to much tribulation thereby. The leading figure in the group of Barons, "the lord prior of Saint Johns of Jerm Thomas

docwra," strikes a new note in costume. He wears a close-fitting ermine-lined long black mantle with hanging sleeves, the cross of the Hospitallers on his left breast and round his shoulders, a Lancastrian Collar composed of roses and swans alternately with a rose pendant. His cap is similar to those worn by the abbots. Docwra was a notable man among the lord priors of St. John, much given to building and restoration of things decayed, and his arms, as shown on this roll, are still to be seen on St. John's Gateway, Clerkenwell. It will be noticed that he bears the cross of the order of St. John in chief in his paternal shield, in accordance with the heraldic custom of the Order.



THE ARMS OF WOLSEY, ARCHBISHOP OF YORK AND BISHOP OF DURHAM : FROM THE RECORDS OF THE COLLEGE OF ARMS

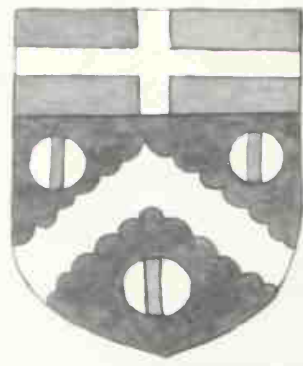
The lord labelled "The lord ormond Thomas" is, evidently, Thomas, 7th Earl of Ormond in the peerage of Ireland and Lord Rochford in that of England, a survival from the turmoils of the Wars of the Roses. Attainted after the battle of Towton, but restored in blood by Henry VII.'s first Parliament in 1485, he became a Privy

Councillor, but made no great figure in the world and died in 1515. The third Baron in the procession, Henry, 14th Lord Clifford and 10th Baron of Westmorland, seems to stand apart from the great ones of his day, and to make a rather special appeal to our sympathy and interest. Disinherited at the age of seven as a result of his father's attainder, he was brought up in obscurity as a shepherd boy on his mother's estate at Londesburgh in Yorkshire and, afterwards, removed to a border farm in Cumberland; hence he is often called "the Shepherd Lord."

"The Lord Fitzwalter Robertt Radcliff," created Viscount Fitzwalter in 1525 and Earl of Sussex in 1529, besides receiving knighthoods of the Garter and the Bath, was prominent throughout the greater part of the reign of Henry VIII. He was a king's man, supporting Henry in the matter of the divorce and in the suppression of the monasteries, receiving as his guerdon, for the one his earldom, and for the other many grants of monastic lands.

As the Roll for 6 Henry VIII. is in print, having been published in facsimile by the late Thomas Willement (London 1829; 51 copies only), it suffices to say that it contains the names in black letter and the arms in colour, but no figures, of the Sovereign and the Lords who sat in the Parliament held at Westminster in 1515 and that the drawings are fine examples of heraldic painting. The original Roll belonged to Willement when he published the facsimile, but I do not know where it is now. It was, probably, at Davington Priory among Willement's collections at his death in 1871.

The original Rolls for the Parliaments held in the fifth, fourteenth, and thirty-first years of Henry VIII. are in the College of Arms. All are of one character; the names and titles in black letter and the arms in colour of the King and of the Lords, in two columns, the Spiritual Lords on the dexter and the Temporal Lords on the sinister: they are not procession Rolls like the original of Cole's copy and of the Trinity College Roll. In the Roll for 5 Henry VIII. the title is in Latin, but in the later Rolls it is in English. In the Roll for 5 Henry



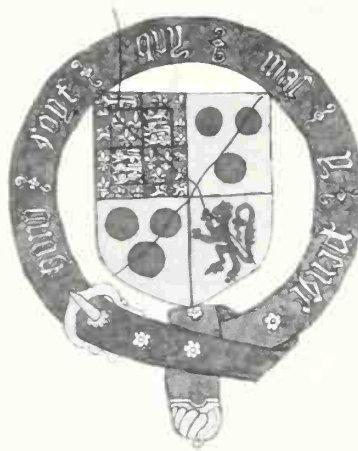
ARMS OF THOMAS DOCWRA, FROM THE RECORDS AT THE COLLEGE OF ARMS

VIII., William Warham, Archbishop of Canterbury and Chancellor of England heads the Lords: the star of Wolsey had not yet risen. An interesting fact, heraldically speaking, is that the family arms of John Fisher, the saintly Bishop of Rochester, are crossed out in this Roll, apparently because they should have been within a bordure, as they are in the Roll of 14 Henry VIII.

The Parliament for which the Roll for 14 Henry VIII. was compiled was held at Blackfriars on April, 20th 1524. A noticeable point in this Roll is the unusual

length and pomposity of the Royal titles—"most Victorious and Christian King," among others. Perhaps this may be attributed to the influence of Wolsey, who comes first of the lords. He is styled *Legat de latere, Cardinal, Archbishop of York, Bishop of Durham and Chancellor of England*. Warham, who had resigned the Chancellorship shortly after Wolsey's elevation to the See of York in November 1514, is next as Archbishop of Canterbury: the abbots and bishops follow in their order on the spiritual side. Among the arms of the Temporal Peers those of Henry Courtenay, Earl of Devonshire are crossed out and a note—"defaced for treson"—put under the shield: this was done, no doubt, after the execution of this unfortunate nobleman in 1539 on a flimsy charge of conspiracy to place Cardinal Pole on the throne. The Great Prior of St. John's, Thomas Docwra, is, again, among the lords.

The Roll for 31 Henry VIII. differs from its predecessors only in omission of the abbots and in having, on the back, lengthy contemporary notes on the subject of precedence. On the back of this Roll are a few words which have nothing to do with its subject matter, but are not without interest. They are, apparently, intended to form an anagram of the name and title of William le Neve, Clarenceux King of Arms in the seventeenth century, and may have been written, perhaps, by le Neve himself: they are "William le Neve Anagram nominis Ille warn all men fere God and honour my King," appropriate words for le Neve, a devoted supporter of the King's cause during the Civil War.



ARMS OF HENRY COURTENAY, EARL OF DEVONSHIRE: DEFACED FOR TREASON



THE ADORATION OF THE KINGS : BY JAN GOSSART DE MABUSE : PAINTED BEFORE 1507 FOR THE ABBEY OF S. ADRIAN, GRAMMONT, AND NOW IN THE NATIONAL GALLERY, LONDON

SOME FRENCH NEEDLEWORK AT BOWES MUSEUM, BARNARD CASTLE

By SYDNEY E. HARRISON



No. I.—PORTION OF A VALANCE EMBROIDERED WITH SCENES FROM THE STORY OF JOSEPH AND PANELS OF PLANT FORMS

WITH the revival of needlework as covering for furniture, more attention has been directed to such collections as the eighteenth-century French needlework furnishings which are preserved at the Bowes Museum, Barnard Castle. This collection was formed by Mr. and Mrs. John Bowes in France during the second half of the nineteenth century. The pieces had evidently been removed from eighteenth-century furniture—in some cases ruthlessly—and stored away in boxes; and it was not until 1924 that their value was realized and the various examples classified.

Unfortunately there is little or no information

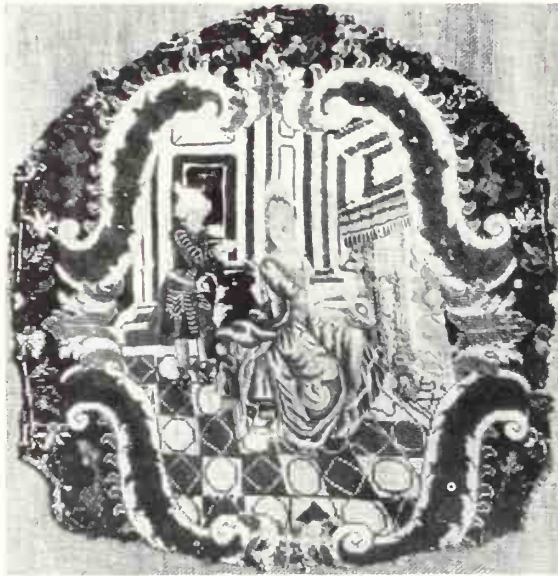
available as to their previous owners, but it is possible that some of them were removed from furniture which was damaged during the bombing of Paris in 1870–1871 and the burning of the Tuileries in 1871. One of the earliest pieces is the portion of the valance (No. i.) which is in tent stitch (*petit point*) and cross stitch (*gros point*). It illustrates scenes from the story of Joseph, interspersed with panels of natural plant forms reminiscent of the engravings found in Herbals of the sixteenth century. There is an inscription forming part of the border above the first panel which reads as follows: JOSEPS FUIANT DE SA MAITRESSE AMANTE



No. II.—TABLE-TOP WITH A LANDSCAPE AND HUNTING SCENE
CENTRE PANEL IN PETIT POINT AND GROS POINT SURROUND



No. III.—CHAIR BACK AND PADS, ENTIRELY IN PETIT POINT
LANDSCAPE WITH TREES, BIRDS AND A FOUNTAIN IN CENTRE



NO. IV.—SILK AND WOOL CHAIR BACK PANEL WITH SILVER THREAD WORKED INTO DRESS AND SHOES OF SEATED FIGURE

ELLE CRIE HAUT QU'IL LA VOULOIT FORCER. The silks and wools used have retained more of their freshness and brilliancy than is generally found with needlework; this may possibly be accounted for by their having been protected from direct sunlight, or by the more permanent dyes used in those days. With another valance attributed to *circa* 1600—though perhaps only fifty years later than that mentioned previously—the subjects of the panels and the treatment of the borders, are quite changed. The religious subjects have become secular, and the natural plant forms have become formal. This valance is also worked in *gros point* and *petit point*, but the colours, which again show no sign of having faded, are much more sombre. The first panel depicts a love scene between two peasants, with two cows as interested onlookers; the second panel a nude figure of a man in a coracle apparently snaring a fish; and the third shows a man playing the bagpipes to a seated female whose expression it is difficult to interpret.

It is thought that the oval portrait of a kneeling King (No. vii.) is intended to represent Louis XV. This is worked entirely in *petit point* on a fine canvas, mainly in silk, and despite the fact that the surround is carried out in brilliant natural colours, it loses in effect because of the use of the one stitch. This is more apparent when the portrait is compared with the table-top (No. ii.) in which the centre is a Hunting Scene worked in *petit point* on a much finer canvas, while the rococo surround is in *gros point*. Both of these pieces date from about

the first quarter of the eighteenth century, and evince all the verve found in French needlework.

By far the greater part of the Collection consists of chair backs and seats, the designs of which include landscapes, domestic interiors, flowers, grotesques, classical and religious subjects, worked in wool and silk on fine or coarse canvas. In some of the pieces, gold and silver thread are used. The original colour schemes are, in almost every instance, brilliant, and it is interesting to compare the backs of various pieces with the fronts, which have been exposed to the light. Such a comparison reveals that many of the eighteenth-century dyes were decidedly fugitive, while those of the previous century held their brilliancy. The eighteenth-century blues and reds have generally retained their colour; greens and yellows have lost their brightness; and the purples, mauves, and certain pinks have faded entirely. The black and brown wools in these French pieces have mostly perished, the reason being that the dye was often made from iron filings dissolved in acid.

It is noticeable with needlework for chairs that the seats show considerably more signs of wear than the backs; especially those which were formerly on the high-backed chairs used in the reign of Louis XIV. The reason for this is that the high backs formed merely a frame for the sitter, as



NO. V.—PEACOCK IN EXOTIC COLOURS ON A BROWN GROUND, SILK AND WOOL PETIT POINT AND GROS POINT ON CANVAS



on no account would the ladies and gentlemen of that period lean against the back, for fear of disturbing the elaborately curled wigs, then in vogue.

One chair back, shown here (No. viii.), is worked in silk and wool, the silk being used freely both in the *petit point* and *gros point* work, and adding much to the already gay design. The flowers and leaves are in natural colours, and the vase and scrolls in blue and red on a dark ground. On the other hand, the chair back (No. vi.), the design of which is also a vase with flowers and large leaves, is entirely in *gros point* in polychrome wools on a black ground; and this lacks the definition of outline observable in No. viii. No. v.



NO. VII.—PORTRAIT, BELIEVED TO BE INTENDED FOR THAT OF LOUIS XV., WORKED IN SILK PETIT POINT ON A FINE CANVAS

and wool, worked in *petit point* and *gros point*. It shows a lady sitting before a fire, holding bellows, with a servant standing behind her chair wearing a coat beautifully worked in green silk.



NO. VI.—CHAIR BACK: DESIGN ON CANVAS WORKED ENTIRELY IN CROSS STITCH IN POLYCHROME WOOLS ON BLACK GROUND

introduces a peacock in exotic colours on a dark brown ground, with red predominating in the flowers, worked in silk and wool.

During the Regency and Louis XV. periods, when a desire for more comfort seems to have asserted itself, the backs of the chairs became lower, to allow the ladies and gentlemen to lean back without disarranging their hair. The needlework chair back (No. iii.) shows the *manchettes* (pads) for covering the centre portion of the arms of the chair, and the pieces cut out at the sides of the seat where the supports for the arms penetrated the needlework. When the pannier fashion came into vogue, the supports for the arms were set back. The panel for a chair back (No. iv.) is silk



NO. VIII.—SILK AND WOOL CHAIR BACK: FLOWERS AND LEAVES IN NATURAL COLOURS, THE VASE AND SCROLLS BLUE AND RED

PORCELAIN FIGURES MODELLED BY BUSTELLI AT NYMPHENBURG

By C. L. ROBERT

LIKE many other German porcelain factories of the eighteenth century, Nymphenburg owed its success primarily to Joseph Jacob Ringler, the Vienna chemist who was engaged by Maximilian III., Elector of Bavaria, to experiment in the manufacture of porcelain at his palace at Nymphenburg. One of the processes introduced by Ringler was the unusually fine glazing which is a distinctive feature with the small figures that were so finely modelled principally by Francesco Antonio Bustelli; and the accompanying illustrations show examples modelled by this artist during the time he was at Nymphenburg.

Bustelli, who was a Swiss, joined the Nymphenburg factory as chief modeller in 1754. Recent investigations have proved that he was not born at Intragna, as has been generally assumed, but near or at Locarno. Before coming to Munich, he had already achieved some success elsewhere, and his models might seem to indicate the influence derived from Doccia or Capo di Monte. Certain similarities of style are noticeable in the productions of Giuseppe Ricci, the chief modeller of Capo di Monte, and those of Bustelli at Nymphenburg. He was also influenced to some extent by the Viennese School and by the Munich sculptor, Franz Ignaz Guenther, with whom he was in close touch. Bustelli was particularly skilled in the modelling of figures, and with all his work, there is a noticeable delicacy in the handling of small details. His decoration of the figures is carefully thought out to ensure its being in keeping with the rhythm of the living line; and his choice of colours shows a keener perception than is observable at times with examples produced

by some of the German modellers of that period.

It is possible to divide Bustelli's numerous figure subjects into various groups such as: society figures; professional figures; the *Italian Comedy*; Chinese figures; religious characters and busts; and animals. Among the society figures, such as cavaliers and their ladies, the former in knee-breeches and stiff coats, the latter in elegant crinolines or piquant negligée, may be mentioned the *Maid with Lap-dog* and *The Valet with his Master's Coat*, and the lady whose dress has been torn by a snappy dog, exposing her beautifully modelled body to a highly amused soldier. Of the professional figures, the so-called *Cris de Paris*, including artisans, hawkers, market-women, etc., were subjects seen on the Munich streets and markets and modelled from life—not copies of

copper engravings as many similar series were. The finest of this group are: *The Cheeseman*; *The Apple-woman*; *The Egg-Margaret*; *The Postman* and *The Hermit and Pilgrim*. For the decoration of the costumes of these figures, somewhat coarser and more intensive colours have been chosen by way of contrast with the more delicate tones of those for the cavaliers and ladies. Preference for such figures is to be explained by the fact that costume fêtes representing the rural population and the *Primitive Artisans Opera* were very fashionable and greatly in demand at all the European courts for some years about the middle of the eighteenth century.

Bustelli's finest productions were undoubtedly his *Italian Comedy*, which move around the love adventures of the beautiful Isabella, the daughter of old Pantalone, and her admirers Cynthio, Rodomon-



SUMMER: A PORCELAIN FIGURE MODELLED AT THE ROYAL NYMPHENBURG FACTORY, CIRCA 1765

Porcelain Figures modelled by Bustelli at Nymphenburg



A PAIR OF THE FIGURES FROM THE ITALIAN COMEDY



TWO OTHER EXAMPLES FROM THE ITALIAN COMEDY SERIES

do and Capitano. Here there is conversation expressed by gesture and deportment, combined with graceful bearing and lightning movements. There are sixteen pairs to this set, always a lady and a gentleman as counterpieces. In four of them the gentleman is placed on the right, and in four others, the lady; the whole group forming an artistic programme. An original list, signed by Bustelli and preserved at the palace, gives us the names of this group: Capitano and

Leda; Mezzetino and Lalage; Scaramouche and Colombine; Anselmo and Corine; Lucinde and Pierrot; Isabella and Octavio; Donna Matina and Dottoro; and finally Julia and Pantalone. The *Italian Comedy* is one of the finest series of modelled porcelain figures produced in Europe during the Rococo. The most numerous series of Bustelli's figures, however, is that representing types of foreign peoples. Predominant among these are the Chinese. Professor Dr. Hofmann



A PAIR OF SUBJECTS MODELLED BY BUSTELLI WHICH BELONG IN THE GROUP REFERRED TO AS SOCIETY FIGURES

states in his *Das Porzellan der Europäischen Manufakturen im XVIII. Jahrhundert*, that Bustelli undoubtedly contemplated arranging the single figures into one connected group. Around the figures of a Chinese god and pagoda, on a high base, should be arranged the figures of praying men and women, musicians and children from the Celestial Empire; the priest blesses the praying women; the children pray and sing; and the musicians join in with lutes and bells and snake charming.

In comparison with the above, Bustelli's productions on other lines are less well-known and perhaps do not reach the same high artistic standard. Unfortunately there exists no place to-day where the full series of his models can be viewed together. Neither a public museum, nor a private collection, is so fortunate as to possess a complete range of his works. In fact, original pieces of *Nymphenburger* of the eighteenth century are extremely scarce. Perhaps the Hermine Ferst collection at Berlin is the most complete in existence. Other noted collections are those of Dr. Bauml and of Levy at Munich, and that of Dr. Kaumheimer at Stuttgart, which contains many fine originals. Single examples are to be seen in the National Museum at Munich and in the Museums at Cologne and Berlin. The reason why genuine old *Nymphenburger* is so seldom to be found, is not far to seek. At that period and for many years afterwards, the productions of the small factory were strictly reserved for the Sover-



A GROUP EXHIBITING BUSTELLI'S TREATMENT OF DETAILS



AN EXAMPLE SHOWING THE INTRODUCTION OF ROCOCO FORMS

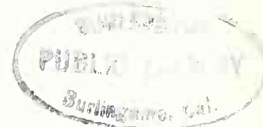
eign's own private use. Maximilian enjoyed collecting exquisite models and distributing them as gifts to mark his favour, and, although Bustelli modelled upward of 200 figures, even the original copies of these have become widely scattered throughout the world.

Bustelli was followed at Nymphenburg by Auliczek who, it must be said, proved himself a worthy successor. To him this factory owed the fine "Pearl" service which is in the Louis XVI. style and originally intended for the sole use of the royal family; this excellent example of Auliczek's work now being in the National Museum at Munich. Auliczek died in 1799, and with the French Revolution and the subsequent upheavals, the Nymphenburg factory fell upon bad times, though it did not actually cease to operate. It was later revived under the patronage of King Ludwig I., when the works were placed in the charge of von Gaertner.

Various marks have been found on different specimens of Nymphenburg, some being impressed in the paste, while others are in blue under the glaze. One, the shield of Bavaria, which was frequently used, is almost invariably impressed; but it may be well to note that this mark is so small that only by close examination can it be discovered. Others are names or initials sometimes with the date, and Professor Dr. Hofmann ascribes to this factory certain impressed or incised letters and symbols.

EARLY IMPORTS OF MAHOGANY FOR FURNITURE · II

By R. W. SYMONDS



*Say thou that dost thy father's table praise
Was there Mehogana in former days?*

Brancher, "Man of Taste," 1733.

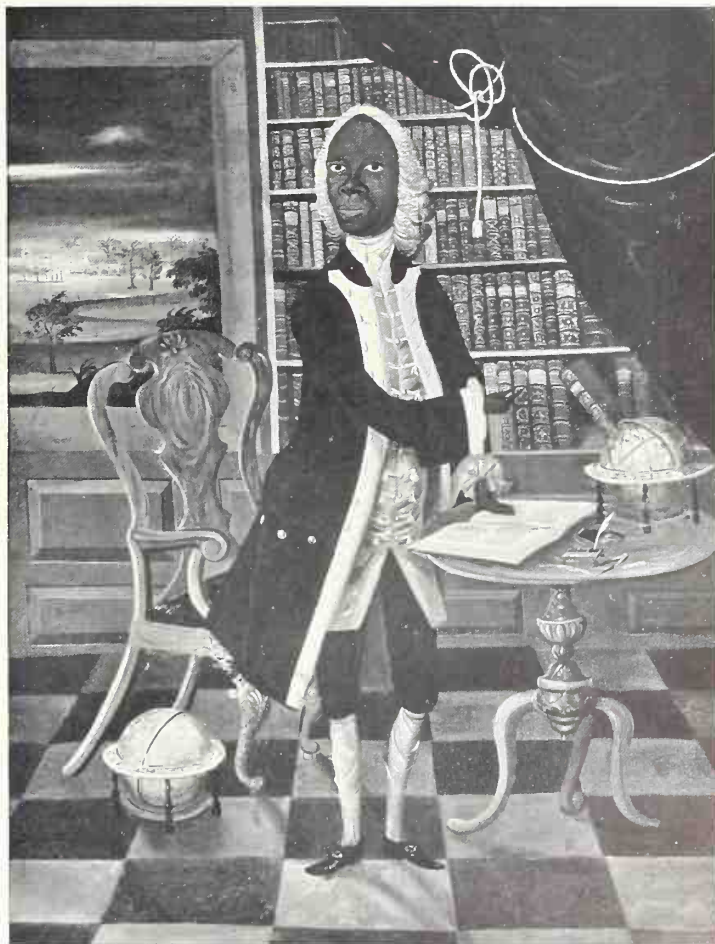
IN my article in the October CONNOISSEUR I described the various kinds of mahogany and their importation into England from Jamaica and America. I shall now deal with the making of mahogany furniture in England and the effect that this new timber had on the design of such pieces as tables, stands and chairs.

Before proceeding with this subject, I wish to cite the following quotation which I consider to be of particular interest, as it mentions the importation of English-made furniture into Jamaica, an export trade of which, so far as I am aware, nothing hitherto has been suspected. The quotation is from a pamphlet entitled: *The Importance of Jamaica to Great-Britain considered*. This publication is undated, but its conjectural date, as given in the British Museum general catalogue, is 1740. The paragraph concerning this furniture reads as follows:

Mahogany is so common now, there needs no Account of it. The Tree grows in Keys on little Islands, any Person's Pro-

perty who has Negroes to cut it down and saw it into Planks, from whence it is brought to Kingston, and so sent to England, and after it is worked up in Chairs, Tables, Buroes, &c. is returned there again. They clean it with Corito or Limes, and rub it with Wax.

The oil painting reproduced here, which is a portrait of Francis Williams, a negro scholar in his library in Jamaica, depicts a chair and a table which are undoubtedly actual examples of this imported English furniture. In the picture, both the chair and table are painted a brick-red colour to denote that they are made of mahogany. Allow-



A PAINTING OF A JAMAICAN INTERIOR, SHOWING ENGLISH-MADE FURNITURE

ing for the somewhat crude drawing, both pieces are of typical English design, although the chair is a type, judging from extant examples, that was more often made of walnut than mahogany.

In considering the approximate date when furniture began to be made of mahogany in England, an important source of contemporary

evidence is the news items and advertisements from the old newspapers. In this category the advertisement of the sale of cargoes of several prize ships under date of February 1702, which I quoted

in my first article, should not be overlooked. The next reference to mahogany that I have been able to find in the contemporary newspapers is one from *The Daily Courant*, under date of November 15th, 1723.

To be Sold by the Maker

At the Looking-Glass and Cabinet Ware-house, at the Golden Cup against the Royal Exchange in Cornhill, and at his House in Lincoln-street, alias Little Wild-street, near Lincoln's-Inn-Fields, all Sorts of Looking-Glasses and Cabinet Work, both Walnut-Tree and Japann'd; and all Sorts of Tables, as Writing-Tables, Wist-Tables, Ombre-Tables, Gilt-Tables, and Mahogeny Dining Tables, Beaufets, curious Wallnut-Tree Cabinet Beds, Desks and Book-

Faulkland, which are expected home from Jamaica, are also to bring certain Quantities of the said Wood for his Majesty's Service, there being 7000 Planks contracted for at Jamaica, by his Majesty's Order, which is to be brought home from Time to Time, by the Men of War as come from thence, Duty free.

The next advertisement in order of date is from *The Daily Journal* of August 10th, 1724:

To be Sold together, or in Parcels

About fifty or sixty Mohogany Timber Trees, about 12 Inches square, and 12 Foot long, being very sound, and fine colour'd, fit for Cabinet-Makers or Turners, for Tables or Stands, at Mr Naylor's Toy-Shop in King-Street, Covent-Garden. Where is likewise to be had, the Ladies Spinning Wheels, and all sorts of rich Gold and Silver Toys.

The two following are trade advertisements of Cabinet makers in *The Daily Courant*, December 3rd, 1724:

To be SOLD by
AUCTION

On Thursday the 10th Instant, the Shop Goods of John Cracherode, at the Tea-Table in Henrietta-Street, Covent-Garden, being all New, and consisting of Peer-Glasses, Chimney-Glasses, and Sconces, India Skreens and Chests, Tea-Tables, Hand-Boards, Bottle-Stands, Burows, Tables of several Sorts both Wallnut-tree and Mahogany, Lanthorns for Halls and Stair-Cases, with all other sorts of Cabinet-Maker's Goods. Again in *The Daily Courant*, March 13th, 1725:

To be sold Cheap

All Sorts of Chairs and Couches, Mehogenny Wood, Virginia Walnut, English Walnut, and Walnut-Tree Wood for Gun Stocks, by the Widow Jamidge, at the Sign of the Crown the East-End of St Paul's Church-Yard; she designing to leave off Trade.

The following is a news item from *The Weekly Journal, or British Gazetteer* of December 11th, 1725, concerning a shipwreck:

On the 4th of this Instant at Night, the Levant Galley, Capt. Dumaresy, bound from Jamaica to London, was lost about four Miles from Biddiford: We hear three Men were missing, but the Captain and the rest got safe ashore; and some mahogany Planks were saved.



MAHOGANY TWO-FLAP TABLE. AN EARLY EXAMPLE WITH THE CLAW AND BALL FEET. CIRCA 1725

Cases, with Clocks, both Walnut-Tree and Gilt, and fine Chairs.

The following news item from *The Daily Journal* of May 26th, 1724, is of particular interest, as it mentions what was undoubtedly the first use of mahogany for the making of doors in England. It reads:

His Majesty's Ship, the Mermaid, which is coming from Jamaica, hath on Board from thence 600 Planks of the famous Mahoginy or Redwood, which grows in no Part of the World but the West-Indies, which Wood is to be employed, in making all the inner Doors in the new Admiralty-Office, now building at Whitehall; and to be used in Tables and other Purposes for the said Office. The Adventure and

Early Imports of Mahogany for Furniture · II



MAHOGANY CHAIR WITH SQUARE-CORNERED SEAT: CIRCA 1735

The first notice that I have found of an auction sale other than that of a cabinet-maker which mentions mahogany furniture, is in *The Daily Post* of June 6th, 1727. It refers to

The Entire Library of the Learned Dr. Wellwood (Fellow of the College of Physicians deceased;) likewise all his Household Furniture: consisting of . . . Walnut-tree and Mahogany Book-cases, Burrows, Tables, &c.

From 1728 onwards, the mention of mahogany furniture in newspaper advertisements appears constantly together with wallnut-tree and Japan furniture. The following news item, which records a forgotten event concerning George II., is interesting because it mentions mahogany paneling which must have been made previous to 1727, the year of the death of George I. It appears in *The Country Journal: or, The Craftsman*, January 3th, 1737:

We hear that during the Storm which happen'd when his Majesty sail'd from Helvoetsluys, they were obliged to cut down the Room in the Carolina Yacht which was built on purpose for the late King to dine in on the Quarter Deck, where his present Majesty always chose to lie for the Convenience of the Air, which was richly furnish'd and lined with Mahogony, the Pannels, Bed, Chairs and Window Curtains of Crimson Damask; the whole Building, which

extended from Side to Side, was entirely cut clear to the Deck, and thrown overboard, it being so much in the Way of working the Ship, and also gathering the Wind; all the Brass Guns, together with a great deal of Baggage, were likewise thrown overboard; the Vessel shipp'd three Seas, and was in the most imminent Danger on the Coast of Norfolk; but through the great Abilities of the Admiral, and Skill of the Dutch Pilot . . . out-rid the Storm.

Another source of contemporary evidence, concerning the date of the first use of mahogany for furniture, is the Royal Household Accounts. The earliest mention of mahogany in the Royal Bill Books, is in an invoice of John Gumley and James Moore for 1724. The following items are charged:

4 wallnuttree & 2 mohogony Desart Tables upon brass Wheels, £31-10.

2 Mohogony Cloths Chest, £16.

a Mohogony Supping Table, £4.

Elizabeth Gumley & William Turing, cabinet makers, supplied, in 1727, several "fine large Mohogony dining tables" at £3 and £4 each. They also supplied in the following year: "For His Majesties Service at Kensington, a large Mohogony Table for Play, £4"; and "For Prin-



ANOTHER MAHOGANY CHAIR WITH COMB BACK: CIRCA 1735



AN EARLY TYPE OF MAHOGANY FOLDING PLAY TABLE WITH CLUB FEET : CIRCA 1725

cess Mary at Kensington, an Oval Mahogany Table, £2-10."

In a series of the Royal Household Accounts under date of Mich. 1729 to Mich. 1733, there appears amongst other tradesmen's bills those of Benjamin Goodison, cabinet maker. During this period he supplied numerous mahogany tables which he described under an assortment of names, such as, Play, Cinquil, Dining, Writing, Folding, Sideboard, Eating, Music, Breakfast, Night, Flap, Tea, and Dressing. It is not until the next series of accounts, which date from 1734-40, that furniture such as chairs, bookcases, cabinets, bedsteads, chests of drawers, and bureaux made of mahogany appear in any number, as in the previous period tables were by far the most numerous articles supplied in mahogany.

The oft-quoted story of Dr. Gibbons (1649-1728) and his candle box cannot, I consider, be relied upon as evidence concerning the first use of mahogany, as there is no indication of the date when the incident occurred.

In reviewing all the contemporary evidence that has been cited, there are, I consider, two im-

portant facts which have special bearing on the question of the date when mahogany was first used in England for furniture making. The first is the advertisement in *The Daily Courant* of November 15th, 1723, in which mahogany dining-tables are advertised for sale. This, I think, can be considered the advertisement of an unimportant cabinet-maker in a small way of business. Not all cabinet-makers advertised their wares, and the important firms only did so when they wished to give notice of a change of address or the death or retirement of the owner. The fact that this advertisement mentions mahogany dining-tables, is evidence that such tables were more or less common at this date. In other words, if they were advertised by a small cabinet-maker, the large and important firms, that did not advertise, were also selling these tables in considerable quantities at the same date, *i.e.* 1723.

The second fact is that we know from the statistics of imports, cited in my previous article, that, from 1715 onwards,



MAHOGANY SMALL TABLE WITH ENVELOPE TOP : CIRCA 1725



MAHOGANY CIRCULAR-TOP TABLE ON PILLAR : CIRCA 1730

small increasing quantities of mahogany were being imported. This wood is unlikely to have been employed for any other purpose than for the making of furniture. The reason that only small quantities of it are mentioned in the statistics from 1715-20 (which could not have been sufficient to supply the demands of many cabinet-makers for the construction of a large number of dining-tables yearly) can be accounted for by the fact that the statistics are incomplete and are not a careful record of all the mahogany imported.

Turning to the evidence that is to be obtained from extant pieces of mahogany furniture we find a number of gate-leg tables with turned legs; several examples of which were illustrated in my last article in the October issue of *THE CONNOISSEUR*. Too many of these mahogany gate-leg tables have survived to suggest that they were of an anomalous character, and were made of an out-of-date design for a particular purpose. Such tables may have been produced in the provincial towns near to seaports to which mahogany was brought by ships from Jamaica, but even if this were so, it is unlikely that they were made later than 1715-20.

Taking into consideration all the available evidence, I think it is permissible to state that mahogany was employed in England from 1715 onwards for the making of tables sometimes of gate-legged construction, but usually with straight

round legs terminating in club feet or with the plain cabriole-shaped legs. Tables such as these were made in considerable numbers by many firms of London joiners and cabinet-makers and also by provincial furniture makers who lived in towns where a supply of imported mahogany was available. Previous to 1715, mahogany tables were only made sporadically owing to the cabinet-makers not being able to obtain a regular supply of the wood.

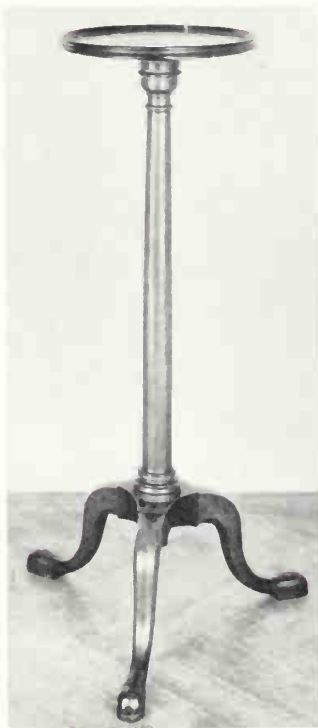
The tripod table with circular top also came into fashion at this time, and like the flap dining-table was made in considerable numbers. The earliest tripod tables had the legs of a scroll design, and not of an ogee curve, similar to the example shown. Mahogany scroll-leg tables have survived in very few numbers, and for this reason I have not been able to find one to illustrate. A contemporary name for the tripod table was "a



A MAHOGANY DUMB-WAITER WITH CLAW FEET : CIRCA 1740

table on a pillar." Owing to the fashion of decorating the feet of these tables with an eagle's claw clasping a ball, they were also described as "on a pillar and claw," and "on a claw foot." The first mention in the Royal Household Accounts of a tripod table is in a bill of Elizabeth Gumley and William Turing, under date of July 10th, 1729. The table is described as "a Mahogany table on a pillar, £1-15." Benjamin Goodison supplied between the years 1729 and 1733 a number of "Mahogany Tables upon Claw feet," some of which he calls tea tables.

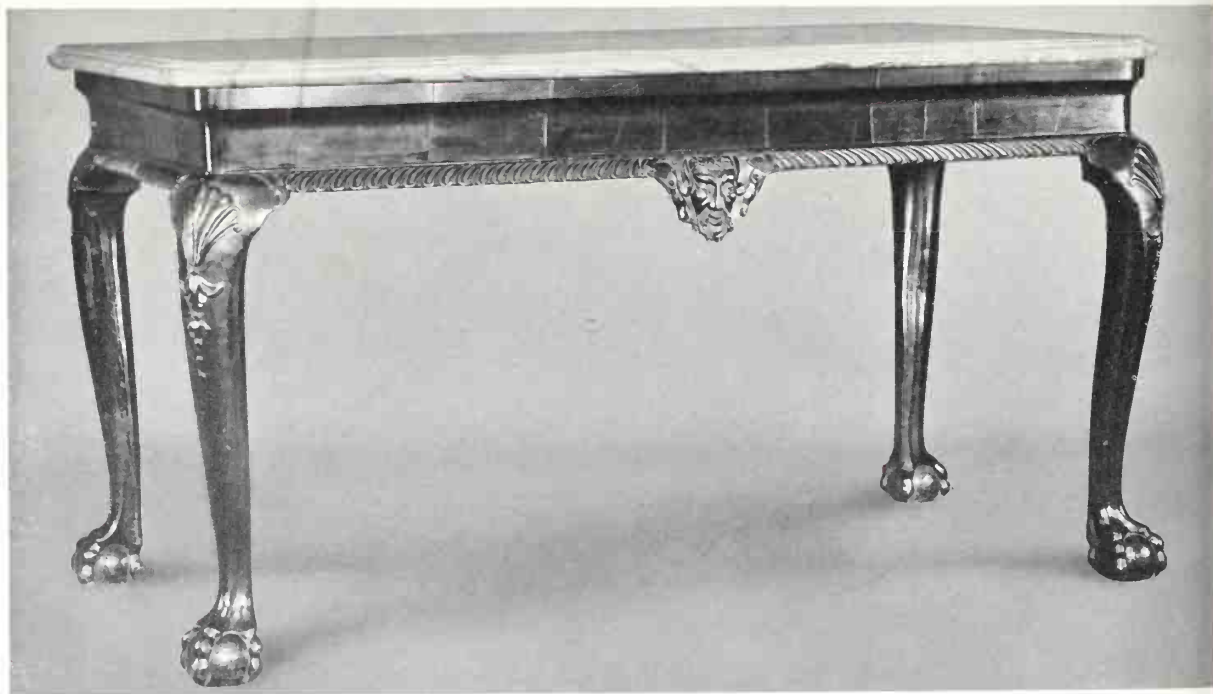
Whether the tripod table was made as early as the flap dining-table it is difficult to say. Undoubtedly the flap table with straight or cabriole legs, and the tripod table with ogce legs were both pieces that were expressly designed by the cabinet-makers to be of mahogany. Unlike the gate-leg table they were not previously made in oak. Early pre-mahogany examples of the scroll-leg tripod table, however, were



PLAIN MAHOGANY PILLAR STAND
ON TRIPOD BASE : CIRCA 1730

made of walnut and fruit-wood.

I have so often described in my articles in *THE CONNOISSEUR* how mahogany overcame the difficulty of making table tops, owing to the large widths of the planks of this wood in comparison to walnut. It was for this reason that mahogany became at once popular with cabinet-makers. On its introduction, numerous new types of tables were designed, the construction of which would not have been possible in walnut. These tables were not only made for the wealthy classes, but large numbers were produced of a plain character for the less-well-to-do householder. Evidence in support of this last statement is to be found in the very large quantity of flap and tripod tables of a plain design that have survived. The number of the latter, however, has considerably decreased within recent years owing to the obnoxious habit of the furniture faker of carving up the plain example so that he can pass it off to the unwary collector, at a high rate of profit,



MAHOGANY TABLE WITH MARBLE TOP : CIRCA 1730 - AN EARLY EXAMPLE HAVING CABRIOLE LEGS AND THE CLAW AND BALL FEET



MAHOGANY TABLE WITH UNUSUAL LEAF MOTIF ON FRIEZE : CIRCA 1730 : THE TOP IS MARBLE

as a period piece with the claw and ball feet.

A dumb waiter which was a two-, three-, or four-tier stand on a tripod base was another piece of furniture which owed its origin to mahogany. The circular trays had of necessity to be turned from one piece of wood; they also had to be of a certain thinness, otherwise the piece would appear heavy and clumsy. These qualifications made it necessary that the wood from which the trays were to be made, should possess strength and would not twist or wind. Mahogany had these properties and therefore it made the construction of dumb waiters possible. In the Royal Household Accounts, under date of July 9th, 1726, John Gumley and James Moore supplied "a Mahogany Dumb Waiter upon brass Castors, £5-5." Benjamin Goodison also supplied, in the period 1729-33, a number of dumb waiters, all of which were described as being on brass casters. The casters were to allow the stand to be easily moved. It stood beside a diner's chair and held dishes of food, the trays of which revolved so that any dish was within easy reach. It was in fact, as its name implies, a dumb waiter.

A stand was another article of furniture which the cabinet-makers were able to con-

struct in a sound manner by the employment of mahogany. Stands, which were used to support candlesticks, came into fashion in the reign of Charles II when they were made of walnut, elm and walnut, or beech gilt or japanned.

I am indebted for photographs to: The Victoria and Albert Museum (painting, p. 375); The Lord Plender, G.B.E. (table, p. 376); Francis P. Garvan, Esq. (chair, p. 377, and dumb-waiter, p. 379); Robert Atkinson, Esq., F.R.I.B.A. (chair, p. 377, circular table, p. 379, and table with marble top, p. 381); Messrs. Frank Partidge & Sons Ltd. (play table, p. 378, and table, p. 380); Messrs. Stuart & Turner Ltd. (table with envelope top, p. 378); Messrs. Stair & Andrew (stand, p. 380); Messrs. M. Harris & Sons (play table, p. 381).



A MAHOGANY PLAY TABLE WITH HINGED TRIPLE TOP : CIRCA 1730

AN ENGLISH TAPESTRY VALANCE

By A. F. KENDRICK

IN the autumn of the year 1571, the town-clerk of Warwick journeyed to London in order to seek an interview with the Earl of Leicester at Greenwich in regard to the poverty in the town from which he came. The Earl seems to have counselled the provision of work rather than the distribution of doles. "I marvaile," he said, "you do not devise some way amongs you to have some speciall trade to keepe your poore on woork such as Sheldon of Beolye devised."

Sheldon of Beolye was William Sheldon, whose recumbent effigy may still be seen in Beoley church. He was a country squire, doubtless well known in Warwick and the neighbourhood, whose estates lay in Warwickshire, and in the adjoining county of Worcester. Among the peasantry on his lands he had met with the same problem which was vexing the municipal authorities. He had sought a remedy in the foundation of a tapestry-factory. A French visitor to England, Estienne Perlin, in the year of Queen Elizabeth's accession to the throne, had already remarked upon the great use made by the English of tapestries and of the painted substitutes known by the name of *toiles peintes*. The mansions and comfortable dwelling-houses put up all over the country under the Tudors provided an admirable setting for such hangings, and increasing well-being, due to maritime enterprise, found some expression in the purchase of these costly fabrics from the Low Countries. William Sheldon did not hesitate in providing the capital necessary to his plan for the establishment of a tapestry-factory, and, within a short time, looms were set up on his Midland estates, and a number of weavers employed.

The valance here reproduced is not of the founder's time, for he died in 1570, commending the tapestry-enterprise, in his will, to his son Ralph. As a piece of tapestry-work it is unique, and its perfect state of preservation adds much to its interest. It was acquired by the late Colonel Henry Howard, from an old house in Worcester-shire, about a quarter of a century ago. The English origin is obvious, and there need be no hesitation in ascribing it to Sheldon's weavers. There are two parts—a narrow floral border and three panels with landscapes. Two of the panels each measures 6 feet 3 inches long, and the third 4 feet 9 inches. Though not adaptable to the dimensions of the great bed of Ware, the panels

would go well upon an Elizabethan oak bedstead of more normal size. The floral band above is slightly longer (rather more than 19 feet altogether) so as to allow for passing round the bedposts. The total depth of the narrow border with the panels is 10 inches.

The scene represents an undulating English landscape. On or near the horizon, there is a succession of castles and Elizabethan mansions, two of which are provided with moat and bridge, while another has a clock, and a belfry above the tower. The winding tracks worn across the meadows are some indication of the paucity of roads in Elizabethan England. A half-timbered house, such as may still be seen in the neighbourhood of the forest of Feckenham, a windmill and a number of thatched sheds and small buildings are dotted about the landscape. The foreground is occupied by a lively succession of figures engaged in hunting the stag, boar, bear, wolf, fox and hare. The main theme is broken here and there by scenes of rustic life. A shepherd among his flock plays the bagpipes. Elsewhere, sheep washing and shearing are in progress, while a group of rustics in holiday attire are feasting, dallying and dancing to the music of the bagpipes below a projecting inn-sign. Though not without some little repetition of the figures, the scene is animated and varied. The huntsmen are armed with long spears, and several of them are shown carrying a curved horn.

At one end a falconer has a falcon on his wrist and a lure in his right hand. In putting the scene together the designer probably made use of contemporary illustrated books. The woodcuts in George Turberville's *Noble arte of Venerie or Hunting*, published in 1576, may well have been the source of some of the motives. The costumes of the various figures and general treatment of the subject would point to a period towards the close of the reign of Queen Elizabeth.

The Victoria and Albert Museum has been fortunate in being able to acquire this valance, with the aid of the National Art Collections Fund, Sir Frederick Richmond, Bart., the Vallentin Bequest, and an anonymous contributor.

The accompanying colour plate, illustrating the details of two sections of the design, is reproduced by kind permission of the Trustees of the Victoria and Albert Museum.



TWO LANDSCAPE PANELS AND BORDER FROM THE ENGLISH TAPESTRY
VALANCE, ACQUIRED RECENTLY BY THE VICTORIA AND ALBERT MUSEUM

PUBLIC LIBRARY
University of California
Berkeley

A MINIATURE BY WENCESLAUS HOLLAR

By DR. G. C. WILLIAMSON

HITHERTO I have only known of one miniature signed by Hollar—and that is the portrait of Katherine of Aragon in the Royal Collection of miniatures at Windsor. It is on vellum, and is evidently a copy of a portrait by Holbein, but in body-colour, with stipples and washes, entirely different from the characteristics of Holbein's own handiwork, but at the same time showing a clear resemblance to his portraits in colouring and in composition. This is signed on the reverse in Hollar's own writing, *W. Hollar pinxit*; beyond that, I have never been able to find any miniature that could be attributed with anything like certainty to this celebrated etcher and engraver.

About thirty years ago, however, I saw a miniature that Dr. Propert had in his hand, that belonged to Sir Stafford Northcote, which he said was by Hollar, and signed, but he could not show me the signature. I was doubtful whether he had ever seen this signature himself, because he made no further statement than that the miniature was by Hollar, and after Holbein. As it was firmly set with a companion miniature of the Duke of Somerset in a contemporary case of ivory, it seemed impossible to verify the accuracy of the tradition. The miniature came from the Howard family, and was, it is said, at one time at Grey-stoke. Its provenance, therefore, was important. During many succeeding years, I endeavoured to see this inscription, though without success. Lady Northcote said that the inscription, in her opinion, did not exist, and in any case, she was not then prepared to risk having the ivory box opened.

Now, the miniature has come into my possession, and I think that it will be of interest to show that it bears a



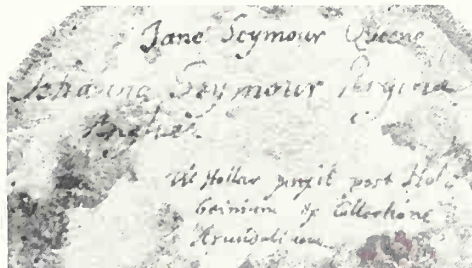
A MINIATURE OF JANE SEYMOUR BY WENCESLAUS HOLLAR: AFTER A PORTRAIT BY HANS HOLBEIN

very important inscription: *Jane Seymour Queene—Johanna Seymour Regina Anglia—W. Hollar pinxit post Holbeinum ex Collectione Arundeliana*. The miniature is obviously a portrait of Jane Seymour, and has a copy of the word *Holbein* on the blue background at the side just below the peak of the cap.

Hollar's intimate connexion with Lord Arundel makes this miniature even more important than would appear at first sight. A native of Prague and a precocious artist, he published his first two plates when he was only eighteen. At the time Lord Arundel was sent as Ambassador to Ferdinand II. in 1636, and came to Cologne, he met Hollar, recognized his genius, and brought him to England upon his return in 1637. Here Hollar engraved many plates from pictures in Lord Arundel's collection, and among a number of portraits, one of the Earl of Arundel on horseback.

His fine handwriting is quite unmistakable, and although it is not easy, except with a strong glass, to read all the details of the inscription on my miniature, yet they are sufficiently clear to be read, and to make the authenticity of it beyond question. The companion miniature on the opposite side of the same box is clearly by the same hand, the technique of both the portraits is identical. Though Hollar only signed the one portrait, it is evident that he was responsible for both. On either side of the ivory box are large heraldic roses and the borders are gilt in the customary style of the period. The main interest is that at last a second and important miniature, duly signed, can be recorded, as hitherto the one at Windsor has held its place in solitary importance.

NOTE.—For an account of Hollar's career, the reader is referred to the article in Bryan's *Dictionary of Painters and Engravers*.



AN ENLARGEMENT OF THE IMPORTANT INSCRIPTION ON THE REVERSE OF THE MINIATURE SHOWN ABOVE



THOMAS WEAVER OF SHROPSHIRE A YEOMANIST IN PAINT

By WALTER SHAW SPARROW

FIFTY years or so before the pinafore days of two French yeomanists in paint, Troyon and Millet, born in 1810 and 1814, a new movement began to circulate freely into England's agriculture. It renewed fertility in fields, orchards and gardens, and quickened the minds of graziers, dairy farmers, stock-breeders, crop-growers and poultry-keepers; and communicated itself even to artists, both painters and engravers. The new farming needed publicity from a school of countrified prints, drawings and paintings, neither wrapped up in sports of the field nor informed by idylls of rustic life and peasant labour. What was required from young artists, like George Garrard and Thomas Weaver, was a habit of mind that would view husbandry and its live-stock as they were then being studied by the pioneers of improvement. Such painters, aided by yeomanist engravers, would serve the State as publicity agents for the reform of agriculture; and good advertising from them would endure, so that farmers of the future would learn, from pictorial evidence, what their forefathers had done, and how bygone times could help the new generations.

Weaver began to get work from farmers at a time when a French pioneer of rusticity in art, Léopold Louis Robert, born in 1794, was six years old, and when Eugène Verboeckhoven, destined to be a Flemish *Racine des Moutons*, was a two-years-old. He had then to compete against John Boulthée and George Garrard, George Cuitt and Charles Towne, H. B. Chalon and Sydenham Edwards, and a young master also, James Ward, then travelling through the country from farm to farm that he might make oil-sketches of typical sheep, cattle and horses. The new movement was gathering recruits, and Weaver heard about its earlier days from conversation with old farmers.

The period was one of difficult effort united to novelty, and courage was tested by the high costs of pedigree-seeking, as of other innovations. Robert Bakewell, who created a revolution in the

breeding of farm animals in 1776, was listed as a bankrupt in the *Gentleman's Magazine*. And another bankrupt, in 1776, was one of Thomas Weaver's uncles, Lingham Weaver, of Worthen in Salop, a young stockman, whose baptism in the parish church at Worthen was registered on May 5th, 1751, nearly twenty-four years before his artist nephew was christened, on January 9th, 1775. This date implies that the painter may have been born in November or December 1774. His father, the elder Thomas Weaver, yeoman, son of Richard and Mary, farmers, was then about thirty-one, for his baptism was registered at Worthen on November 13th, 1743. Typically English of his period through a vigorous life, he died in 1825 when nearly eighty-two years old. Four



THOMAS WEAVER. MINIATURE IN OIL ON COPPER, SIGNED J. B. PERHAPS JOHN BIRD

years earlier, 1821, a keen little portrait of him was painted by his boy Tom; it is reproduced here by permission of Mr. L. Purcell Weaver, son of the late Sir Lawrence Weaver, a descendant of the elder Thomas's fourth son.

One of Thomas Weaver's grandsons, the late Harold Baillie Weaver, bequeathed to his cousin, Sir Lawrence Weaver, thirteen little family portraits in oils, all but one by Thomas. Another relic is a large quarto volume of holograph letters written to the painter, partly by patrons, partly by relatives; and it contains also a few valuable documents by the artist himself, and a few cuttings from early newspapers. It is not known by which of the Shropshire schools the younger Thomas was educated. He knew how to write tactful letters, and quite early in his career he attracted good patrons, like Thomas William Coke, M.P. for



LIFESIZE STUDY OF A FOX, SIGNED BY THOMAS WEAVER IN 1820. 28 BY 36 INCHES. IN ITS TECHNIQUE IT SHOWS TRACES OF THE INFLUENCE OF GAINSBOROUGH

train a pupil adequately.

As Weaver's training was dearly bought, it left its mark in his earlier pictures. That he worked hard is certain, for his portraits of live-stock had quality by the year 1800; but he groped his way into figure painting, and his cattle also, at first, had several faults, which a few hints from old George Stubbs would have corrected. One fault was thrust upon him by a mode of the period—a belief that the heads of animals were smaller than Nature had made them, and that little heads were a mark of good breeding. If you study good photographs taken from prize cattle of to-day, you will note that the mouths and muzzles really are small, proving that animals that feed on grasses and roots owe their size and vigour to gradual, leisurely chewing. Weaver was attracted by this trait in cattle and sheep

Norfolk, who (in 1837) became Earl of Leicester.

It was a time when art students valued a technical training, because it was far to seek. Weaver's was a kind of autobiography, an adventure in self-help, like Ben Marshall's and John Ferneley's. He had to grow wood that he might make his own ladder rung by rung, cheered by a senior who lent him pictures to copy and urged him on with frank advice and laughed when his pluck had down-at-heel moods. Marshall owed this help to Lemuel Francis Abbott, Ferneley to Marshall; and Weaver's good fellow was John Boulton, of Leicestershire, so I am told by a letter written for Weaver by a patron, R. Pryce, to a Mr. Tracy in London, who had a collection of fine pictures. But Boulton, whose family grew to be like a private school, and who travelled often from client to client, could not

and other ruminants, but quite frequently he went to extremes in making the mouths too small.



MR. STANIER WITH HIS HERDSMAN AND A HEREFORD HEIFER NEAR BUILDWAS ABBEY AND A DISTANT VIEW OF THE WREKIN, SHROPSHIRE. BY THOMAS WEAVER, UNSIGNED

Another blemish of the first period shows that he did not draw enough from the skeletons of animals, for he implied now and then that a skeleton could be pulled out like elastic for a definite purpose, as in his portraits of two very huge animals, repellently big and corpulent, *The White Shorthorn Heifer that Travelled, Seven Years Old*, and *The Newbus Ox*. These publicity pictures were translated into coloured mezzotints by William Ward, 1811 and 1812; and the prints should be compared with Charles Turner's large mezzotint after Weaver's *Two Durham Oxen*, 1828, and also

petent; and some other patrons commissioned portraits of hunters or of racehorses, or studies in natural history painted from foxes and badgers. One picture of a fox life-size shows the influence of Gainsborough: it is signed and dated 1820.

One hunting picture, finished in 1812, has remained popular, thanks to a good coloured engraving by Richard Woodman, dated 1828. In this composition, lively, shrewdly observed and full of detail, Weaver is reminiscent of Charles Towne. The leading figure is a ceremony portrait of a famed Master of the Warwickshire Hunt,

John Corbet of Sundorne Castle, whose foxhounds here are dogs (he had also a pack of bitches), riding a favourite grey hunter. The fox has just been unkenelled, and Corbet is painted in a stately act of capping his hounds to a scent in a covert, while his huntsman, Will Barrow, and a whipper-in, are busy behind on the left, near a gate and a beech tree. C. J. Apperley (Nimrod) liked Woodman's print, but regretted that an able artist had not taken a sketch of Corbet "in one of his happiest moods . . . in the midst of his hounds when worrying their fox after a good run," when "he was seen to some advantage."



THOMAS WILLIAM COKE, ESQ., M.P. FOR NORFOLK, INSPECTING HIS SOUTHDOWN SHEEP WITH MR. WALTON AND THE HOLKHAM SHEPHERDS: FROM A MEZZOTINT BY WILLIAM WARD, AFTER WEAVER

with three mezzotints by William Ward after Weaver: *The Shorthorn Bull Patriot*, 1810; *Thomas Willoughby's Unrivalled Lincolnshire Heifer*, 1813; and *The Blyth Ox by Comet, with Four Wether Sheep*, 1818. Another part of Weaver's education connected itself with a very old national custom, namely: the zeal with which the welfare of British artists had been sacrificed to foreign influences.

There is variety enough in his appeal, as there was in the personal tastes of his farming clients. If a client wanted portraits of his wife and children, or a landscape for a wedding present, or a study of fruits and flowers, Weaver was com-

Many of Weaver's works have cracked badly, and others, like some of Gainsborough's and Constable's, prove in another way that he knew not enough about the chemistry of pigments; they have darkened overmuch, now and then in patches or in trailing shadows—a lesson to be noted by most painters of to-day. But his technique did improve, becoming swifter, and his colour more translucent. A typical example of his translucent style, from Mr. C. S. Orwin's collection, is reproduced here: *Mr. Stanier with His Herdsman and a Hereford Heifer, near Buildwas Abbey, and a Distant View of the Wrekin, Shropshire*.

Weaver's earlier period has three big adventures, and two were translated into mezzotint. The other, not long ago, went from England into a noted American collection for a sum of £500. It is dated 1809, and represents how pedigree rams were hired out to stock-breeders at Dishley in Leicestershire, an old practice which the great Robert Bakewell had raised into a festival for the criticism and the thirst of neighbouring farmers.

At the age of thirty-three, Weaver's portrait picture of T. W. Coke, of Norfolk, was engraved by William Ward, who received his commission from the painter himself, and saw through the press a fine and varied edition of mezzotints. Weaver published the edition at Shrewsbury, October 24th, 1808, and did the marketing himself, aided by enthusiastic friends. Proofs in monochrome were 3 guineas each; coloured proofs a guinea more; ordinary prints, varnished and framed simply, 36s. each. A pane of glass for framing a proof was costly (52s. 6d.), so



JOHN COTES, ESQ., OF WOODCOTE AND COTES, M.P. FOR SALOP, WITH HIS BAILIFF AND A PLOUGHING TEAM. PAINTED BY T. WEAVER IN 1805, ENGRAVED IN MEZZOTINT, 1810

varnished prints were popular. Weaver's Coke of Norfolk, portly and tall and dominant, with a face too small for his body, inspects fourteen of his famed South Down sheep, and confers with Mr. Walton, his bailiff, and two besmoked shepherds. Beyond them is a Norfolk landscape, generously wooded, with a glimpse of Holkham Hall, illumined by a touch of sun from a sky that gathers rain-clouds.

The third big venture in Weaver's earlier period is reproduced here from the original painting, by kind permission of its owner, Major-General Sir Charles Grant. Weaver's aim was to epitomize a ploughing time in Shropshire—near the Welsh border perhaps, as the horses are small types that look Welsh. The leading figure is a portrait of John Cotes, Esq., of Woodcote and Cotes, M.P. for Salop, and a leader in farming affairs. In William Ward's large mezzotint of this picture (that Weaver himself paid for, and also brought out at Shrewsbury, March 17th, 1810), the design is not held together; so I am glad to illustrate the painting from a good photograph. Troubles



MR. R. BLACKBURN'S WHITE TROTTER HORSE IN A STORM. PAINTED BY THOMAS WEAVER. THIS CANVAS WAS EXHIBITED IN THE LIVERPOOL ACADEMY IN 1814

came from the sale of Ward's print, many subscribers failing to pay promptly. For this reason there appeared one day in a Shropshire paper a tactful notice thanking buyers for their patronage, and naming bankers to whom payments could be sent.

Fortune remained his friend till the year of Waterloo. Perhaps he became too confident, for, like Ben Marshall, he failed to exhibit enough work. Only four pictures were seen at the R.A., and one of these was shown under a wrong name, the catalogue printing *J* instead of *T* Weaver: 1801. No. 64. *Landscape and Cattle*. The others



PORTRAIT OF DUPLICATE, A BAY RACEHORSE WITH HIS JOCKEY, MR. ARTHUR. PAINTED IN 1820

were: 1808. No. 491. *Viscount Anson's Longhorned Bull*. This portrait William Ward mezzotinted—a rare print now. Three collectors have good impressions: Lord Northbrook, Mr. G. H. Parsons and Mr. C. S. Orwin. 1808. No. 514. *Viscountess Anson's Favourite Mare*. The Ansons were always friendly towards Weaver, aiding him at the last to get an appointment in the Liverpool Post Office for his youngest boy, Henry Edward. 1809. *Bobtail, a Celebrated Carthorse, the property of J. Powell, Esq., Broomesthorpe, Norfolk*.

Five years later, 1814, four canvases were sent to the Liverpool Academy from his home and garden studio in High Street, Shrewsbury: No.

49. *Portrait of a Grey Horse at Full Trot in a Storm, the property of Mr. R. Blackburn*; this picture is shown here. Though its landscape has darkened too much, it has remained a very important link between Weaver's first and second periods. It shows how he took hints from three artists: Stubbs, Marshall and Garrard, whose portrait of Douglas, 8th Duke of Hamilton and Brandon (1756–1799), on his chestnut Norfolk horse, trotting at full speed along a bank of the Clyde, was engraved by William Ward, and brought out by Garrard himself October 15th, 1797. The duke rode from

Holywood to Hamilton Palace in 145 minutes, just 37 miles. The other three were: No. 55. *A Pug Dog belonging to Mr. William Scaltock, Shrewsbury*. No. 120. *Portrait of The Durham Ox, bred and fed by Charles Colling, Esq.* This famous animal was painted also by John Boulton. No. 132. *Portraits of Merino Sheep, bred and fed by Colonel Hammer*. Early in the 1790's, George III. set the example of adding Merino sheep to the British breeds. Only two pictures more were sent to the Liverpool Academy, both in 1822: No. 68. *Henry Hammer's Farming Stable for Horses*. No. 93. *Sir Charles Bunbury's Black Racehorse Smolensko, who in 1813 won the Derby, the 2000 Guineas, and the Newmarket Stakes*. Before

the Derby Sir Charles declined to sell his colt for 5000 guineas.

On December 11th, 1811, a letter was sent to Weaver from Gurney & Co.'s Bank at Fakenham, telling him that his balance was £916 10s., a big sum indeed for years of war, as prices for pictures were low, and Weaver's travelling costs by mail coach were heavy, like his frequent expenses at inns and hotels. A few months earlier, on May 3th, 1811, Weaver was married to Susanna Pyefinch. The bride's father was the Rev. John Pateshall Pyefinch, Rector of the First Portion of Westbury, Salop. In a profile sketch by Weaver, the rector is delicate and shrewdly kind, his

features keen and sharp, his cranium long and narrow. Mrs. Pyefinch looks very different, a born ruler with too much Puritan whalebone in her life's routine. Overstrain began a few years after his marriage, one reason being that he and his wife believed in a big family, and added children rapidly to the war's aftermath of troubles. Contrast these facts with several others: that Weaver's fees in 1822 for an unframed picture 36×28 inches was only 20 guineas; 30×24 inches, 15 guineas; and a smaller size 10 guineas.

The eldest boy, John Pyefinch Weaver (*b.* January 29th, 1814), became a painter who exhibited four times at the Liverpool Academy: 1837, *Still Life*; 1838, *A Welsh Figure*, and *Dolbadarn Castle, Llanberis, N. Wales*; 1839, *Returning from the Mill*, and *Welsh Figures*; 1843, *Sketch of Penhorfa, near Tremadoc, N. Wales*. J. P. Weaver had three addresses in the Liverpool Directory, the latest being No. 21, Upper Stanhope Street. Here his father lodged from 1841 to 1843, when he was an invalid long crippled by a painful malady, perhaps arthritis, though called "rheumatic pericarditis" in the registration of Weaver's death.

Those who have aided me particularly in my researches, and to whom I offer grateful thanks, are the Lady Daresbury, Major-General Sir Charles Grant, Mr. L. Purcell Weaver, Mr. Leslie Weaver, Mr. C. S. Orwin and his son, Mr. G. H. Parsons, Mr. Augustus Walker, Colonel Sir Joseph Bradbury, Mr. F. Nevill



COURSING, WITH PORTRAITS OF THREE STOUT YEOMEN ON STRONG PONIES: MR. JEREMIAH WHITEHEAD, MR. YATES AND MR. CAWLISHAW, IN OIL, SIGNED BY THOMAS WEAVER IN 1818

Mathews and Mr. Ernest J. James of Shrewsbury Public Library. And I am indebted to Messrs. Leggatt Bros. for the photograph of the *Study of a Fox*.



PORTRAIT OF VISCOUNT ANSON'S BULL OF THE LONGHORNED BREED: FROM A RARE MEZZO-TINT BY WILLIAM WARD, AFTER A PAINTING EXHIBITED BY WEAVER AT THE R.A. 1808

THE CONNOISSEUR IN AMERICA

By HELEN COMSTOCK

THE FINE ARTS EXPOSITION

IT is not yet possible to give a retrospect of the Fine Arts Exposition at Rockefeller Forum, for as these notes are being written, the opening on November 3rd is still some days ahead. But the rapidly maturing plans for this event, which has been arranged by the Antique and Decorative Arts League and managed by Mr. S. W. Frankel, have brought into view a number of important exhibits, particularly in the decorative arts. It is no exaggeration to compare the assemblage with a museum, which within a month has brought together more collectors' items than have ever been gathered together here for a similar purpose. The educational value of the event is obvious and the opportunity offered for comparative study in a concentrated form is unique. A wealth of fresh material in objects not heretofore shown or only recently acquired has come to light. The present interest in the older American decorative arts is reflected in the study of European sources of design, especially those of France and England. The manner in which New England used the Queen Anne styles, Philadelphia reacted to the manner of Chippendale, or Phyfe turned to the Louis XVI. and neo-classic types may be studied from the point of view either of source or adaptation.

With the fully developed form of Georgian elegance there was, of course, nothing to compare in the Colonies. Such an object as the beautiful silver table (illustrated on page 395) shown by Arthur S. Vernay, in one of the interiors arranged by him at Rockefeller Forum, could only have been created under the influence of Chippendale when craftsmen of superior excellence enjoyed a regal patronage. The combination of serpentine lines with fret-work and an X-stretcher is worked out with a sophisticated simplicity,

the width of the pierced design of the frieze, the legs and the stretcher being practically the same. With this fundamental uniformity as a base, the elaborate carving is not over-accentuated. This table is among a group of pieces brought from London by Mr. Vernay a short time ago. Another example which recently arrived and included by him in the exhibition was a table or bracket clock by Daniel

Quare in a tortoise-shell case with embossed and chased silver mounts (illustrated page 393), formerly in the collection of Sir William Bennett. It has a domical top and the style of the mounts and shape of the handle are similar to several examples illustrated in Macquoid and Edwards's *Dictionary* (Vol. II., pages 105-6) by Fromanteel, Christopher Gould and Thomas Catell between the years 1685 and 1690. The Quare clock is believed to have been made about 1695 and has the inscription *Dan Quare London Fecit* on the lower rim of the dial.

The vogue for sporting pictures with portraits created in England a type of painting which is all but essential to the furnishing of an eighteenth-century room. An example is Ferneley's portrait of the first Earl Howe in hunting costume (illustrated page 396) which was hung in one of the rooms of Daniel H. Farr at the exhibition. It shows Lord Howe on a bay hunter with huntsmen and hounds in the background and is signed and dated 1819. The subject was then twenty-three years of age and very much the same in appearance as in the likeness which hangs in the School Portrait Gallery at Eton where he was educated between 1808 and 1813. He was the son of the Hon. Penn Assheton Curzon, but as his mother was the daughter of the celebrated Admiral Howe, whom she succeeded in the Barony of Howe and Langar, her son assumed the name of Howe and was created Earl Howe in 1821. John Ferneley is known to have worked for Lord Howe, but there is no entry in his note-



PORTRAIT OF A YOUNG MAN BY ANTONELLO DA MESSINA: MENTIONED IN VAN MARLE'S LIST: NOW IN THE JOHN G. JOHNSON COLLECTION

book. The subject was then twenty-three years of age and very much the same in appearance as in the likeness which hangs in the School Portrait Gallery at Eton where he was educated between 1808 and 1813. He was the son of the Hon. Penn Assheton Curzon, but as his mother was the daughter of the celebrated Admiral Howe, whom she succeeded in the Barony of Howe and Langar, her son assumed the name of Howe and was created Earl Howe in 1821. John Ferneley is known to have worked for Lord Howe, but there is no entry in his note-



CIRCULAR DISH SIGNED AND DATED BY MAESTRO GIORGIO OF GUBBIO, 1530 : NOW IN THE NELSON GALLERY OF ART

books of this picture, unless it is one recorded in 1819 (No. 107 in *The Melton Mowbray of John Ferneley*) as "Honourable F. Curzon. Portrait of Himself on Horse. £15." Major Paget remarks that the books are difficult to read because the artist wrote "Paid" over each item as the account was settled. At the time the portrait was painted, Lord Howe was "the Hon. R. Curzon." The portrait has been acquired from the present Earl, who is a great-grandson of the sitter.

It is necessary to turn to the Philadelphia furniture makers for the finest interpretation of Chippendale styles in America. Copies of the *Director* must have reached this



PENNSYLVANIA POTTERY DISH, SIGNED H.R. 1793 : IN THE DE FOREST COLLECTION, METROPOLITAN MUSEUM OF ART

side of the Atlantic as soon as transportation would admit. As in all provincial types, old motifs tend to linger, sometimes to advantage. An example is a graceful Philadelphia low-boy of about 1765 (see page 395) which Ginsberg & Levy included in one of their pine rooms at the exhibition. By the time it was made, the much heavier Savery type with a deep, heavily carved skirt prevailed, but here we see the delicate shell motif and the arched form of the apron, inherited from the Queen Anne period. This piece is notable in more than one way, for the carved shell on the cabriole leg, and in the execution of the claw and ball foot are exceptionally fine. It is all but unique, as there is only one other specimen known which closely resembles it.



BRACKET CLOCK BY DANIEL OUARE, CIRCA 1695 : EXHIBITED AT THE FINE ARTS EXPOSITION BY ARTHUR S. VERNAY INC.

This was one in the collection of the late Howard Reifsnnyder of Philadelphia. It had a web foot and the carving on the leg was less fine, but the design was almost identical. The Reifsnnyder low-boy had belonged to the Bowie family of Philadelphia while the present piece has come down in the Cooley family of Trenton.

VAN MARLE'S ATTRIBUTIONS TO ANTONELLO DA MESSINA

IN his latest volume, the fifteenth of the series, *The Development of the Italian Schools of Painting*, Dr. Raimond Van Marle's consideration of masters of the quattrocento

will be read with interest by American collectors who possess works attributed to Antonello da Messina, for an unusual amount of dissension has centered around the figure of the Sicilian master. Dr. Van Marle admits as authentic the following: the head of a young man in the Altman collection in the Metropolitan Museum; the *Ecce Homo* of the Friedsam collection now in the same repository (a record states that it was formerly dated 1470); the *Madonna* (suggesting in type the youthful *Virgin Annunciate* of the Pinakothek in Munich) which passed from the Benson collection to Mr. Clarence H. Mackay; and the portrait of a young man with sidelong gaze in the Johnson collection at Philadelphia and reproduced on page 392.

He disputes Prof. Lionello Venturi's *Pittura Italiana in America* in assigning the *Portrait of a Young Man* in the Bache collection to Antonello and agrees with the Bache catalogue

the School of Avignon. Further investigation of this remarkable picture is desirable. In the meantime another version has come to light, showing the same arrangement and identical as to background, but without the figure of the donor who appears in the former picture. This has been acquired by Miss Helen Clay Frick for her private collection, and the question as to which may be the earlier of the two small panels has drawn some interesting observations from scholars.

Regarding the panel *The Flight into Egypt*, a picture notable for its landscape, which came into the Kahn collection in 1928, Dr. Van Marle disagrees with Adolfo Venturi in ascribing it to Antonello and with Berenson in giving it to Giovanni Bellini, but what attribution he favours for it he does not in the present volume state. In conclusion, Dr. Van Marle offers the suggestion that another painting in the Johnson collection, of a young man (No. 166 of the catalogue), may possibly be a work of Antonello, instead of Vivarini as Berenson suggests. A third painting in that collection which has been sometimes attributed to Antonello (No. 732) he rejects altogether.



SCULPTURES OF THE TRINITY FROM T'IENTUNG SHAN, SHANSI PROVINCE: TANG PERIOD, 618-906: EXHIBITED AT THE FINE ARTS EXPOSITION BY YAMANAKA

that it is by Giovanni Bellini. He also disagrees with Prof. Venturi and Tancred Borenius in calling the *Madonna* in the Metropolitan Museum a work by Antonello. This painting will be remembered as the rejected subject in Berenson's *Possible and Impossible Antonello da Messina's* which he included in his *Three Essays in Method*, and Dr. Van Marle also finds it unacceptable.

In regard to his finding fault with the ascription of a *Pietà*, in the Frick collection, to Antonello he is not completely informed, for it has for many years been assigned to the School of Avignon within the collection. It is true that it appeared in a loan exhibition here in 1908 under the old attribution to Antonello which it bore when Mr. Frick acquired it; but in the French Primitive exhibition at the Louvre in 1904 it was designated School of Provence, circa 1480. Berenson referred to it as Provençal in his *Venetian Painting in America* published in 1916, and Guiffrey and Marcel (in *La Peinture Française*, Vol. I, pl. 47) assign it to

ITALIAN MAJOLICA FOR THE NELSON GALLERY

ONE of the rare signed works of the Maestro Giorgio of Gubbio have been shown here, since an important tazza in the Thomas Fortune Ryan collection changed hands last year, has been acquired from Dr. A. S. Drey by the Nelson Gallery of Art in Kansas City. It bears the signature of the Maestro Giorgio and like the Ryan piece is dated 1530. The subject is St. Jerome in the Desert, executed in faience colours and with the fine ruby lustre for which Gubbio wasso famous that the other factories of Italy sent their wares there to receive this final embellishment. At the same time, the western museum has acquired from Dr. Drey a pair of *albarello*s of Siennese origin, about 1525,

which were formerly in the collections of Baron Adolphe de Rothschild and Baron Maurice de Rothschild of Paris. One shows a design of fantastic animals and *putti*, with the inscription *Mitritado* slightly below the center. The other, similar in style, shows a realistically drawn camel and leopard with *putti*, and the inscription *Elle Aleschof*. The form of an *albarello*, or jar for drugs and medicines, perpetuates the shape of the segment of bamboo in which spices were received from the Orient. Their decoration varies greatly; sometimes the favorite "oak leaf" design is used; portraits appear in some instances, while emblems are often met with. In these animal designs one is reminded of the *Bestiaries* of Islamic origin, the later ones being notably realistic, and that there is a pertinent connexion since Arabic sources were at this time contributing so liberally to the medicinal arts of the west. Another type of drug-pot for liquids has a pear-shaped body on a foot, with a spout and handle not unlike the eighteenth-century coffee-pots.

BUDDHIST TRINITY FROM T'IENT LUNG SHAN

THE T'ien Lung Shan sculptures of the T'ang period (shown on page 394) from Shansi province portraying the Buddhist *Trinity* which Yamanaka sent to the Fine Arts Exposition are full-length figures from a region more often represented by fragments and illustrate the relation of Chinese sculpture at this period and place to Indian prototypes. Compared with Lung-men in the neighbouring province of Honan, the sculptures of T'ien Lung Shan preserve the Indian type with small waist and a rhythm of movement in the figure obtained with a series of oppositions. The swaying torso is turned in the opposite direction to the lower part of the body, while the head turns away from the torso, in a rhythmic movement which is indicated rather than emphasized. The two figures of the standing Bodhisattvas are supreme examples of this action, while even in the seated figure of the Buddha it is apparent. This modification of the native strength and power of Chinese sculpture by the introduction of a harmonizing grace has given us a supreme achievement in Oriental art and there is probably no other group in an American collection more thoroughly imbued with the classic spirit than this *Trinity*.

MASTER IMPRESSIONISTS

IT has become customary here for the more important picture exhibitions to be held not earlier than November, but an exception was made by Durand-Ruel in the "Master Impressionists" exhibition which began in mid-October and lasted until November 10th. The group of eight painters with whom this firm has had such a historic association was so presented as to offer both surprises and rewards. A *danseuse* as a theme for Degas suggests nothing unusual, but the very large, almost square panel, *Danseuse aux Bouquet*, left the impression that the artist's treatment of this particular subject could hardly be better rendered. Renoir was seen in one of his most tender moods in a child portrait not shown here hitherto, a portrait in greens and blues, of a daughter of the Durand-Ruel family. The earthiness of Renoir's art is completely absent and he has surrendered to the unworldliness of childhood in this fragile, large-eyed little girl with folded hands. Her feet, in their strange high shoes just visible under a semicircle of stiff skirt, seem only to have come to rest, or are about to take flight. It has the charm of the best of Goya's child portraits, and is far more real.

There was an unusual Pissarro, *Faneuses, le soir*, in which, in 1893, late in his career, he restated the divisionist theory of colour which had earlier so much occupied him and influenced his contemporaries. Manet's portrait of his wife, painted in 1869, is an example of that thin, fluid style of painting which he could handle so effectively, as in the head of a young woman in the Lewisohn collection. The portrait of Mme. Manet in greys relieved with a pale ochre is made striking by the vivid lustre of her black hat, a black which paradoxically seems full of light and "colour," as in certain passages in the well-known pictures where he has painted subjects in costumes of the bull ring.

Monet's *Rouen Cathédrale, 1894*, a twilight study in violets



PHILADELPHIA MAHOGANY LOW-BOY, CIRCA 1765 : SHOWN AT THE FINE ARTS EXPOSITION BY GINSBERG & LEVY INC.

and blues against a pale yellow sky, has that retrospective quality of an art, long mastered, which surveys its path and summarizes a life-time's creed. Sisley was represented in a grey, windswept landscape, *La Plaine de Champaigne*, in that cool, quiet manner which makes his paintings a foil to hold the rest together as he personally, in his gentle tact, helped to preserve the harmony of a group that for posterity will undoubtedly retain its own distinct individuality.



CHIPPENDALE SILVER TABLE, CIRCA 1770-80 : EXHIBITED AT THE FINE ARTS EXPOSITION BY ARTHUR S. VERNAY INC.

MRS. DE FOREST'S PENNSYLVANIA-GERMAN COLLECTION

COLLECTORS in the region of Philadelphia were logically the first to appreciate the folk art of the Pennsylvania Germans. In some instances, one type has been isolated, as in the Lorimer collection of pottery; sometimes all aspects are presented as in the large collection at the museum in Philadelphia. The recent antiques exhibition at York had much of it to show, and last year, Mr. Schuyler Brinckerhoff Jackson, who lives in Bucks County where an interest in antiques has long been in evidence, sent his collection, which was rich in *fraktur* or illuminated writings, to the auction room. Also last winter, Mrs.



PORTRAIT OF RICHARD WILLIAM PENN. FIRST EARL HOWE, ON A BAY HUNTER BY J. FERNELLY, 1819. EXHIBITED AT THE FINE ARTS EXPOSITION BY DANIEL H. FARR

Robert W. de Forest, wife of a former president of the Metropolitan Museum, gave to that institution her extensive collection containing over three hundred objects of all types: furniture, a panelled room from Lancaster county, metal work, native pottery and the Staffordshire spatterware and "Gaudy Dutch" made for the Pennsylvania trade, carvings in wood and chalk, textiles and *fraktur*. This has just been installed in rooms opposite the entrance to the American Wing.

While Mrs. de Forest has been many years in forming this group, the public appearance of her collection coincides with the present emphasis on regional types. The broad classification of "early American" has many subdivisions, and the general tendency to-day is toward completeness in a limited field rather than indiscriminate selection over a

larger one. The importance of the de Forest collection is in the good state of the pieces. Many examples of the same origin exist to-day, but the subject is one to interest the serious collector because of the scarcity of fine examples, particularly in the dower chests of which this group contains five representing the distinctive styles of as many counties. Dower chests and pottery recall the arts of the Anabaptist communities of Central Europe which, because of a heretical insistence upon a Reformation within a Reformation were driven to a roving existence and a consequent dependence on their craftwork as a means of livelihood. The Mennonites, Amish and Dunkers, who occupied a large part of south-eastern Pennsylvania, knew an old tradition and perpetuated it with the vitality of the genuinely primitive.

The ceramic designs sometimes have the vitality of old Persian forms unknown to the potter, as in the bird pattern of the plate signed with the initials HR and the date 1793 which is among some half-dozen signed pieces. A potter named Henry Roubeth was working in Montgomery County at this period and the plate is assigned to him, an attribution further substantiated by two signed pieces already in the Museum.

ONE OF THE BILLINGS COROTS RETURNS TO AUCTION ROOM

WHEN the C. K. G. Billings collection of paintings was dispersed at the American Art Association in January, 1926, the most famous single group of Corots in this country was divided. The Billings collection was formed at a time when Corot was the supreme figure, for collectors, in French art. Others have followed him, but a recent revival of appreciation of Corot

has lately gone through several phases, led by the distinguished Dr. Meier-Graefe. The figure paintings have been the subject of a belated discovery, and the architectural paintings of both the early and late periods have been singled out; it has also become apparent that the typical Corot, with its serene spirit and silvery tonality is essential to the estimate of French art.

Among the Billings Corots was *Le Cavalier dans la Campagne*, painted at Ville d'Avray, which will come up at the American Art Association-Anderson Galleries in December with the collection of Mr. Burton S. Castles of New York. This painting was originally sold by Corot to M. Leroy in 1874, in the Faure collection in 1878, and later belonged, in turn, to Alexander Duman of Paris, Eugène Lyon of Brussels and J. W. Simpson of New York, passing

from M. Knoedler and Co. to Mr. Billings in 1912. It is illustrated in *Robaut*, Vol. III, page 382, and is recorded by Gustave Geffroy and Arsène Alexandre.

OLD ENGRAVING ASSISTS THE WILLIAMSBURG RESTORATION

THE restorations at Williamsburg, Virginia, have often been referred to in this department, for as the work goes forward a history of the Colonial city is being rewritten and its background made visible. Not long ago a description of Williamsburg as it is to-day appeared in four issues of the *New York Sun* written by Mr. Robert H. Davis, and this has now been reprinted privately and issued by Colonial Williamsburg Incorporated, the organization formed to carry out the plans of Mr. John



LE CAVALIER DANS LA CAMPAGNE, BY COROT : FROM THE BILLINGS COLLECTION TO BE OFFERED THIS MONTH AT THE AMERICAN ART ASSOCIATION ANDERSON GALLERIES



RENOIR'S PORTRAIT OF MLE D-R, DATED 1876 : SHOWN AT THE EXHIBITION HELD AT THE DURAND-RUEL GALLERIES

D. Rockefeller in regard to this romantic and historic city.

Last spring the rebuilding of the Governor's Palace was completed although the furnishings were not installed. An incident told by Mr. Davis relates to an old copper-plate engraving in the Bodleian Library showing the Palace, the Capitol and the College of William and Mary which supplied details not to be found in any other source. The discovery of it was the result of following a clue given by Andrews and Davenport in the *Guide to the Manuscript for the History of the United States in 1783*, in the British Museum and in the Libraries of Oxford and Cambridge. On page 421 it records that the Bodleian Library possessed copper-plates with "buildings, probably in some town in Virginia or Carolina with figures of plants and animals." Dr. Earl Swem, librarian of the College of William and Mary, first noted this in connection with plans for the Williamsburg restoration and it was located by Miss Mary Goodwin in carrying out the preliminary research work in England. The views in question were found to be of Williamsburg and have supplied material without which the three most important buildings of the city would have lacked certain necessary details they will now possess.

That there are in England a number of these pictorial records of historic places, in what were formerly the British North American Colonies and in Canada, has become evident from the many which have, at intervals, made their appearance in the London auction rooms. As recently as last July, the well-known collection assembled by the late Donald Armour was sold at Sotheby's. While this particular collection consisted of engravings and prints of Canadian views, others, of places south of the border, as they were during the earlier times, are frequently offered. Again, no few of the views associated with the United States have been preserved on the Staffordshire plates and dishes.

FROM GALLERY AND MART

By H. GRANVILLE FELL

BRITISH ART IN INDUSTRY: ROYAL ACADEMY WINTER EXHIBITION

ART should begin in the home and pervade the lives of our people from infancy. Then there would seem nothing strange nor esoteric about it. It would become part and parcel of our every-day life, inseparably welded in our being. So, like the Greeks, we should live and grow amid beauty, to our inestimable spiritual benefit.

How prolonged and how heart-breaking were the efforts of artist-designers to bring about the long-desired rapprochement with manufacturers, now promised. "So sharp the essay, so hard the conquering."

The Arts and Crafts Society, initiated by William Morris, and the Art Workers' Guild set an admirable example, but again and again, artists of the most unquestionable abilities have been rebuffed by manufacturers and industrial magnates who insisted that they "knew what the public wanted." The result was that for a generation or more, in artistic design, our manufactured products lagged sadly behind those of our Continental neighbours and became a reproach and a byword for bad taste. Now, at last, the Royal Academy and the Royal Society of Arts have joined hands in the organization of an Exhibition of British Art in Industry that promises to be the most important event of its kind ever held in this country. Its aim is threefold—to prove that British artists and manufacturers in collaboration are capable of producing articles of beauty and utility

equal to any in the world; to bring these artists and manufacturers more closely together; and to demonstrate the commercial value of an authoritative artist's name in connexion with the products made from his design. No work shall be admitted to the exhibition that is not of original and contemporary British design and manufacture. Various advisory committees have been chosen, each member of which is an expert in his own particular art or industry. The range and selection of exhibits will be as extensive as the accommodation can provide. One of the finest opportunities that can be offered to the young artist to-day may be found in the urgent problem of the study of design from the machine production point of view. The Exhibition, which will be open from January till March, 1935, will be discussed and dealt with in *THE CONNOISSEUR* in due course.

A PAINTING BY HIERONYMUS BOSCH

A FINE example of that rare Netherlandish fifteenth-century master, Hieronymus Bosch, has been purchased and placed on view in the National Gallery. This is an important addition to our collections, as a link hitherto missing has now been provided in this artistic forbear of the elder Breughel. Both artists were Dutchmen by birth, and had much in common, though Bosch had died in 1516, some ten years before the latter came into existence. Breughel himself, naturally predisposed to grotesque and



LE CASINO DE TROUVILLE : PAINTED IN 1868 BY EUGÈNE BOUDIN : MESSRS. ARTHUR TOOTH AND SONS' EXHIBITION

somewhat freakish flights of fancy, must have imbibed much from the nightmare conceptions of Bosch, whose imagination was constantly haunted by demon visitants. The *Christ Crowned With Thorns*, of which we give an illustration, turned up in the Hollingworth Magniac sale at Christie's in 1894, described as an Early Flemish work, and later passed into the hands of a collector in Rome. From the latter it has been acquired by purchase, and we understand has been certified by Dr. Friedländer. But there can be no question as to its authenticity. Despite certain characteristically grotesque features, it is a magnificent work of art, superbly drawn, and, in condition, flawless. Particularly noticeable are the pearly and cool silver greys in the flesh tints, in marked contrast with the browner tones of Breughel's. The garments are of crimson, olive-green, scarlet, slate-blue and white; the colours mapped out separately in the typical manner of the Flemish primitives. A most satisfactory acquisition.

ESTAMPES GALANTES

NOW and again, as jetsam from the past, are cast up forgotten things of singular interest. Such are the lithographs in colour of *Scènes Galantes*, salvaged from oblivion by the proprietors of the Leicester Galleries and placed on exhibition. Strangely enough, the print department of the Victoria and Albert Museum has barely a single example of these one-time popular and still fascinating leaflets. Fascinating, because they hold the very essence and aroma of the last romantic age, if we who are old enough to be pardoned, may possibly except the short re-efflorescence of the 'nineties. But youth is incurably romantic, and perhaps romance never dies but goes periodically into exile.

In a charmingly written preface to the catalogue, Mr. James Laver tells us that after the French Revolution, so the theory went, "the *estampe galante* had vanished for ever." But history repeats itself, and a new amorous frivolity with a background of sentimental chivalry arose a bare hundred years ago. It appeared in strapped trousers and rolled whiskers accompanied by ribbons and macassared curls and high-laced (or unlaced) corsets. As Mr. Laver says, "There is an added piquancy in the contrast between clothes that are so heavy and loves that are so light."

Of the artists who produced such lithographs, Gavarni, Eugène Lami and Deveria remain known to fame. Others, Jean Gijoux, Robillard, Tassaert, Vallou de Villeneuve and Nicholas Maurin are scarcely remembered by name. Yet the last, who died in Paris in 1850, gives us the very flower of the light loves that flourished in *La Ville Lumière* in the 'thirties. In his prints there is a caressing prettiness and an *allure* that is irresistible. Oddly enough, though so thoroughly redolent of his period, Maurin must have been



WARRIORS RESTING : BY HUBERT ROBERT : AT THE WILDENSTEIN GALLERIES

something of a student of past masters and a collector of prints. Over and over again we come across an echo or a reminiscence, now of Boucher, now of Prudhon, and even of Raphael, or frank borrowings of nudes from perfectly well-known pictures. The lithography of this period, the principal medium of reproduction for more than forty years, is technically of great interest. The majority of these subjects are printed in colour, many being heightened by additional hand work and in places touched with varnish. It would be well to preserve a record of these charming frivolities in book form.

COROT AND ROBERT OF THE RUINS

BY a coincidence, whilst Corot is having a renewed vogue in New York, Messrs. Wildenstein & Co. have placed on view a selection of the painter's works in London, at 11, Carlos Place, W.1. These are sixteen in number, all of small dimensions, but of first-rate quality. The finely painted *Rome, Monte Pincio*, is probably the earliest, and one of the most satisfying. For sheer charm, there is a grey-green impression of *Mortefontaine*, that beautiful district to the north of Paris, showing a tree-bordered path in perspective, a herdsman and a cow. On the back of this is

a study of the pool in the same locality. *The Glade* and *Essuyes [Aube]* are perfect examples of delicately brushed tree-painting, and *The Willows*, with its leaning trees, water, punt and red-capped peasant, and the *Herdsmen by the Marshes*, are two of the painter's innumerable visions of *Ville D'Aray*. A solid, if somewhat sombre, piece of work is the *Girl with Mandoline*, enlivened to some extent by the sitter's pink sleeves.

In an adjacent room are a dozen of Hubert Robert's scenes of Romantic Ruins, Grottos and Waterfalls with appropriate figures. These are works of considerable importance by a painter who is also enjoying a definite revival during the present vogue for romantic and decorative painting. The peculiarity of this vein of romanticism lies in setting peasants, picturesquely clad beggars and soldiers, with cooking pots, picnicking, or even washing clothes amid the tremendous ruins of antiquity, generally in the form of immense vistas of Corinthian columns or broken arches and obelisks. In one of these is seen a white-robed monk praying, whilst cheerful young women are placing flowers before a picture of the Virgin and Child above a pagan altar. The *Grotto of Posilipo* is almost Goyaesque in style; in others are figures that remind us of both Chardin and Fragonard. This is a very definite phase of pre-Davidian French art, and as such holds an important place in the history of eighteenth-century painting.

A PAINTER OF MANY MOODS. MR. WALTER BAYES, R.W.S.

A PREVAILING tone of subdued and mellow sunlight illumines the oil-paintings shown by Mr. Walter Bayes, R.W.S., at the Leger Gallery, 13, Old Bond Street. Contrary to one's customary experiences in so many a modern picture gallery, a harmony exists between all these exhibits that is both soothing and agreeable. Not that variety either of mood or subject is by any means lacking. A sober and sure-footed scholarship imparts to this unusually thoughtful painter's works an impression of strength in reserve. There are no hit-or-miss, haphazard methods about Mr. Walter Bayes. His experiments, when he makes them, are purposeful, well founded in theory and worked out from a scientific standpoint.

Subject still counts for much, and in Mr. Bayes's case, subject is always worth while, but it is not the incident in his *Tapage Nocturne*, dramatic as it is, which is most important. The subject from the painter's point of view lies in the vibration of light, its gradation and radiation, and the colour and decorative patterning formed by its agency. It is just such an effect as this, discovered by an artist and realized in a picture for the first time, that so often disconcerts those who see only what they have been accustomed to see and are blind to aught else.

Very pleasing and decorative are Mr. Bayes's diversions into the eighteenth-century mood and manner. His *Variation on a Theme by Moreau le Jeune* will delight all admirers of that most fascinating print which inspired it, and it is well matched by his original and decorative-baroque *Theatre Box*. Mr. Bayes is particularly susceptible to the poetry of moonlight and darkness, as in *Kiosk*, *Toulon Harbour by Night*, and *A Night with Canaletto*—some of the material

of the latter he has used with great effect in a design for the Oxford Cinema. One perfect little picture of hot sunshine is *A White Day, Villeneuve-les-Avignon*. Other arresting small works are *The Colonne Statue, Cannes Regatta*, *The Boulogne Cab-rank*; and the Johnesque *Check Suit*. Mr. Bayes is remarkably cunning in the use of voids and knows exactly when and where to stay his hand. He never fails to be interesting, and like Mr. Sickert, is both a painter and a witty raconteur in paint.

A GREAT FRENCH MARINE PAINTER

WHEN Eugène Boudin died in 1898 he had hardly been heard of in this country. It was left for our contemporary *The Studio* first to reveal his excellences as a marine painter to the British public. About 1890, the English sea painter Henry Moore had been awarded the medal of honour at the Paris Exposition Universelle and the Knighthood of the Legion of Honour, and his reputation in this country, though long delayed, overshadowed all others in his class. Yet Boudin had received a gold medal at the Paris Salon, and the Knighthood, the previous year.

As Corot justly said, "Boudin is the supreme master of the skies." They are always in movement. No one, not even a Dutchman could mould a changing cloud or suggest the salt tang of the sea-breeze as could Boudin. This sense of activity he was able to communicate to his bustling little figures who press their umbrellas against the wind.

The son of a Honfleur pilot, Boudin spent his life in observing and painting the effects of weather upon the waves about the coasts and harbours of Normandy and Brittany. He visited Antwerp and Rotterdam during the 'seventies, and was in Venice and the Riviera at least once in the 'nineties. But it is as the painter of the skies and coasts of Northern France that his fame will endure.

At Messrs. Arthur Tooth and Sons, 155, New Bond Street, may be seen thirty-one characteristic examples of his work dating from about 1860 to 1893. Most of these are typical coast scenes, but there is an unusual, and somewhat Corot-ish landscape, *Chemin de Boeufs*, of 1881, depicting a green-bordered road with a cart and wayfarers, beyond which the valley sinks out of sight and a grey-green hill rises in the distance. We reproduce one of the earliest examples, showing the *Casino de Trouville*, painted in 1868, as being strikingly different from his better known and more atmospheric effects. This picture is vivid in scarlet and green and with sharper definition than is usual with him. Our own choice of these delightful pictures would be the little poem of early evening, *Effet de Lune Sur la Mer*, of 1870.

LORD NELSON IN PICTURES

PICTURES and Prints of *Nelson's Naval Triumphs* is the title of an interesting series of works at the Parker Gallery, 28, Berkeley Square, grouped as follows: *The Battle of Cape St. Vincent*; *The Battle of the Nile*; *The Battle of Copenhagen*; and *Lord Nelson's Victory and Death at Trafalgar*. These comprise pictures of the fleet in action, portraits of Nelson by various hands; and prints of the *Victory*, and furnish important records of England's maritime history. Among



THE ABBÉ SCAGLIA : BY SIR ANTHONY VAN DYCK : PAINTED
IN 1634 AND NOW IN THE COLLECTION OF LORD CAMROSE

the paintings are Samuel Drummond's well-known *Death of Nelson*, in which the mortally wounded hero is seen being carried down the steps to the cockpit. As a relief from this tragic occurrence, two interesting lithographs in silhouette are shown, drawn respectively by Collingwood and by Nelson himself. When Nelson had lost his hair from fever and its place was so grotesquely supplied by the art of a West Indian perquier, Captain Collingwood said "I must draw you Nelson, in that queer wig," and did so. Nelson retaliated by drawing Collingwood in his queue. The two profile portraits in silhouette are the results. In addition to the above, is Nicholas Pocock's large painting of the *Battle of the First of June, 1794*, showing the *Brunswick*, after breaking the enemy's line, attacking *L'Achille*, which she dismasted and then sank the *Vengeur*. Another large and important picture of a sea-fight is a remarkably Turner-esque production by Knell, representing the capture of Toulon by Lord Hood in 1793, a dramatic rendering of the fire and smoke of battle by night.

TWO NEW COLOUR PRINTS

MESSRS. FROST AND REED of Bristol have just published two prints in colour collotype which are remarkable for their brilliancy and fidelity of reproduction. The first, measuring 18 inches by 13 $\frac{3}{4}$, is from a water-colour by Mr. W. Russell Flint, R.A., entitled *Susanna*, the proofs of which have drawn a highly complimentary letter from the artist himself. The second and larger print, 22 $\frac{1}{2}$ inches by 17 (measurements in both cases being exclusive of margins), is a facsimile in the same medium of Mr. Herbert Truman's Academy painting of *The Quayside, St. Ives*.

THE LATE HENRY POOLE, R.A., SCULPTOR

IN Chelsea, at Messrs. Chapman Brothers' Gallery, 241, King's Road, a collection of twenty-nine pieces of sculpture and twelve water-colours, besides sketches and drawings by the late Henry Poole are being shown. This talented sculptor died in 1928, during the formation of a new and promising phase of his powers, at the age of fifty-four, soon after his accession to full academic honour. He was official sculptor to St. Paul's Cathedral and the later monuments and other work he did in the Cathedral's environment seemed to set free a new spirit in the artist. In the exhibition at Chelsea he is seen as a sculptor of imaginative gifts that would have carried him far had he been spared to develop them. His most important work in St. Paul's is the *St. George of the Redos* in the Chapel of St. Michael and St. George, on the South side of the Cathedral.



CHRIST CROWNED WITH THORNS: BY HIERONYMUS BOSCH: NATIONAL GALLERY

AN INTERESTING CATALOGUE

COLLECTORS on the look out for genuine bargains in pictures may well apply for the latest catalogue issued by Mr. F. R. Meatyard of 32, Museum Street, W.C.1. It describes a hundred items by old and modern masters and illustrates no fewer than sixty-eight, among which are subjects to suit all predilections and purses. Mr. Meatyard is himself a fastidious buyer of experience whose judgment and good taste can invariably be relied upon. A genuine Jan Fyt, a Poultry-yard scene, in the artist's typical manner, measuring 48 by 38 inches at the modest price asked is certainly worth acquisition. The early English water-colours are varied and of uniformly high quality.

THE Commemorative Exhibition of the Art Treasures of the Midlands at the Birmingham Art Gallery will be dealt with in the January CONNOISSEUR.

The church tower appearing in the background of Mr. Monk's etching of Clifford's Inn Hall on page 297 of the November issue of THE CONNOISSEUR described as that of *St. Clement Danes* is the tower of *St. Dunstan's in the West*.



ARMS, CREST AND MOTTO OF THOMSON BONAR OF CHISLEHURST, KENT: GRANTED IN 1812

ARMS ON A PAIR OF SALVERS—1825

ARMENT, a saltire azure; a chief azure charged with a man's arm habited argent proceeding from the dexter, the hand grasping and offering a shoulder of mutton proper to a lion passant or, all within a bordure gules [omitted by the engraver]. C. a sword erect hilted or point uppermost. M. *Denique cælum*.

These are the arms, crest and motto granted in 1812 to Mr. Thomson Bonar of Chislehurst, Kent, who was murdered by his footman on the night of May 30th, 1813, at Camden House, a building later made famous by the residence of the Emperor Napoleon III. and the Empress Eugénie. The owner of these salvers must, from the date they bear, have been Thomson Bonar, the younger, son of the grantee above. The *azure saltire on argent* is the arms of Bonar of Scotland with the difference of a *gules bordure*. I do not know what incident, romantic or historical, led to the inclusion of the unique *chief*, which might hint that Mr. Bonar or one of his ancestors was a keeper of the lions at the Tower.

COAT OF ARMS AND CREST

CCHEQUY *argent and sable, on a bend gules three escallops or* is the arms of Partridge of Cirencester and Wishanger, co. Gloucester and of Finbarrow, co. Suffolk; and of Bishop's Wood, co. Gloucester and Hereford; and of Portridge, cos. Suffolk and Salop. The crest—*out of a ducal coronet or, a horse's head argent*—is not recorded to have been used by Partridge. It is however a variant of that of the Gloucestershire Partridges who bore the head *sable* within the coronet. The family of Partridge or Patreche of Wishanger was descended from Roger Partridge of Kendal, co. York, whose grandson John was of Stanley St. Leonard, co. Gloucester, at the Visitation of 1569. The arms above were confirmed in 1561 and 1566.

TWO-HANDLED CUP—1726-8

QUARTERLY, 1st and 4th, *gules, a chevron between three combs argent* (for Ponsonby); 2nd and 3rd, *gules, a bend engrailed or between six lions or* (for

Cooper). C. (1) *on a ducal coronet azure, three arrows points down, two in saltire and in one pale environed by a snake* (for Ponsonby); (2) *on a chapeau gules turned up ermine, a bull statant sable ducally gorged or, attired and hooped argent* (for Ashley-Cooper).

William Francis Spencer Ponsonby (1787-1855), third son of Frederick, third Earl of Bessborough, married on August 8th, 1814, Lady Barbara Ashley-Cooper, only child of Anthony, fifth Earl of Shaftesbury, by Barbara, daughter and heir of Sir John Webb, Bart., of Odstock House, co. Wilts, and Mary his wife, who was sister and eventually sole heir of Thomas Salvaine of Easingwold, descended from George Salvaine by Elizabeth his wife, sister and co-heir of Peter de Mauley last Lord Mauley (*o.s.p.* 1415). It was this descent that induced William Ponsonby, when raised to the peerage in 1838, to take the title of Baron de Mauley. This is the only alliance traceable in the Ponsonby pedigrees, which could justify the quartering of these two coats, though I believe the family generally quarters the *bulls* of Ashley. The owner of this cup would appear to have been Ashley George John Ponsonby (1831-1898), Captain in the Grenadier Guards, second son of the first Lord de Mauley, whose monogram A. P., combined, also appears on the cup. It is not unusual to find nineteenth-century coats on early pieces of plate.



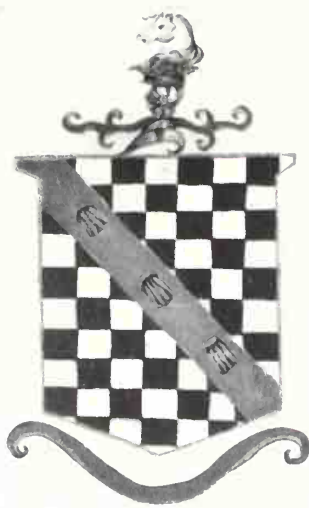
ARMS ON LID OF SILVER TOBACCO BOX: BACK IS INSCRIBED BRYAN SAUNDERS 1698

TOBACCO BOX—CIRCA 1690

THESE arms, when the inscription on the back *Bryan Saunders 1698* is taken into account, should be read as *per chevron sable* (engraved as *azure*) and *argent, three elephants' heads erased counter-charged*.

SALVER—1661

THESE arms—a *chevron between three boars' heads fesswise erased*, with a *mullet* for difference, impaling a *bend charged with three lions' heads erased*—combined with the initials *E.A.* might stand for Gordon, Grice, or Grimston of co. Devon. If the last, the sinister impalement possibly stands for Cooker of Devon. Up to the present, I have failed to trace in the pedigrees of any of the above families, the marriage indicated.



ARMS OF PARTRIDGE CONFIRMED IN 1561 AND 1566: CREST IS A VARIANT



ARMS AND CREST OF HUCKS AND AN ESCUTCHEON OF COGHILL

ARMS AND INSCRIPTION ON TANKARD

ARMENT a chevron between three plummetts [sable], a mullet for difference. C. a demi-gryphon or, a plummet sable hanging from its beak.

These are the arms of Jennings of Ripon, co. York, granted in 1641. Edmund Jennings Junior of the inscription was the third son of Edmund Jennings of Ripon, knighted in 1665 at the age of thirty-eight, and of Margaret daughter of Sir Edward Barkham "of Totenham High Cross Midds. K^t b^t." Sir Edmund's brother Jonathan, knighted at Whitehall on March 18th, 1677, who differenced his arms with a chevron gules (Le Neve's Knights) married Anne, another daughter of Sir Edward Barkham. Sir William Dugdale's *Visitation of York*, 1665, gives Edmund junior's age in August of that year as six. The *Domina Frances Barkham* of the inscription, Edmund junior's grandmother, was the wife of Sir Edward Barkham of Southacre, co. Norfolk, the first baronet, and the daughter of Sir Thomas Berney. Sir Edward's father was Lord Mayor of London, in 1621.

ARMS ON SALVER—MANCHESTER

THESE arms are—argent, a chevron between three owls azure for Hucks with an escutcheon, gules, on a chevron argent three pellets, a chief sable for Coghill. C. out of a ducal coronet or, a fleur-de-lys argent.

Against the wall on the south side of the chancel of Aldenham Church, Hertfordshire, is the monument erected to the memory of Robert Hucks, only son of William Hucks of Wallingford, in Berkshire, and Mary Selwood his wife, and his wife Sarah Coghill, baptized August 3rd, 1705, died February 25th, 1771, the only surviving child of Henry Coghill (d. 1728) of Wigbourns, in the parish of Aldenham. Robert Hucks was M.P. for Abingdon in Berkshire in the Parliaments of 1721, 1727 and 1734. He died at the age of forty-five (the year is not given) probably about 1740.

ARMS ON AN EMBOSSED SILVER PLAQUE

QUARTERLY, 1st and 4th, or, a lion gules armed and langued azure (for MacDuff); 2nd and 3rd, vert, a fess dancetty ermine between a buck's head caboshed and two escallops, or (for Duff of Braco)—for Duff, Earl of Fife; an escutcheon of pretence—quarterly 1st, azure, a ship at anchor her oars in saltire, or, within a treasure flory-counter-flory, or (for Orkney); 2nd and 3rd, or, a lion gules (for Spar); 4th, azure a ship under sail or (for Caithness); over all a cross engrailed sable (for Sinclair)—for Sinclair, Earl of Caithness. S. two savages wreathed about the head and loins with laurel, holding over their shoulders branches of trees (shown as clubs) all proper. M. Virtute et opera. The whole achievement surmounted by an earl's coronet.

After having been long in abeyance, the titles of Earl of Fife and Viscount MacDuff in the peerage of Ireland were conferred by patent of April 26th, 1759, on William Duff (1697–1763) of Dipple in the county of Banff and of Braco, who on July 28th, 1735, had been raised to the Irish peerage by the title of Baron Braco of Kilbryde in the county of Cavan. His son James (1729–1809), the second Earl, married on June 4th, 1766, Lady Dorothea Sinclair, only child of Alexander, ninth Earl of Caithness. The second Earl died without male issue when the title Baron Fife in the peerage of Great Britain, conferred upon him in 1790, expired, his other honours passing to his brother Alexander, the third Earl (1731–1811).

This plaque, which appears to have formed the principal ornament to the cap of a running footman, must be dated between 1766 and 1809.

ARMS ON SALVER—TEMP. CHARLES II.

THE dexter coat is the arms of the Royal College of Physicians of London, but engraved with no indication—as is not unusual in the second half of the seventeenth century—of the correct heraldic tinctures. Since the dexter and sinister coats are obviously contemporary, no reliance can be placed on the suggested tinctures of the sinister coat. The problem inevitably resolves itself then into the discovery of any member of the College who in the second half of the seventeenth century was entitled to bear as his arms a cross potent—either tincture on metal or metal on tincture, and who was at the same time sufficiently senior to present such a salver to the College. Arms charged with a simple cross potent are not common in English heraldry; some dozen families alone bearing this coat are known. But with one exception these names are unrecorded in the lists of members compiled between 1665 and 1695. The sole exception is Allen of London, who bore sable, a cross potent or, to all intents the reversal of the arms as engraved. These arms were borne by Dr. Thomas Allen, whose name appears in the list of 1696, and who took his degree at Cambridge in 1659.



ARMS ON A CHARLES II. SALVER

NOTES AND QUERIES

The Editor invites the assistance of readers who may be able to impart information required. It must be understood that he does not necessarily identify himself with attributions or other opinions expressed by correspondents.



UNIDENTIFIED PORTRAIT OF A MAN (No. 907)

SIR,—I enclose a photograph of an unidentified portrait of a Mason "Jerusalem Sols" (lodge). Perhaps one of your readers could assist me in identifying both the artist and sitter of this eighteenth-century portrait.—J. FALCKE.

IDENTIFICATIONS WANTED (Nos. 908-909)

SIR,—Can you, or any of your readers, give me any information concerning the photograph (No. 908) which I herewith enclose? I would very much like to ascertain the identity of both the artist and the sitter; or would be grateful for any other information in connexion with its history. I am also sending under separate cover two photographs of a cosmetic or possibly a snuff-box. A miniature of Mary Stuart, dated 1587, is inserted in the cover of this box. The portrait is on what appears to be parchment. It has always been associated with the portrait of the lady (No. 908). Any information regarding this box would be greatly appreciated.—A. L. LONG.



UNIDENTIFIED LADY'S PORTRAIT AND A SNUFF-BOX (Nos. 908-909)

IDENTIFICATION (No. 900)

SIR,—We have pleasure in advising you that in our opinion the landscape (No. 900) in the October issue is the work of Peter Le Cave who worked between 1769-1810. Although his works are by no means rare, very little is known of the artist himself.—THE PALSER GALLERY.



NEW BOOKS REVIEWED

VERMEER

By H. Granville Fell

(London and Edinburgh : T. Nelson & Sons, Ltd., T. C. and E. C. Jack, Ltd. 2/6 net.)

THOUGH far from successful financially, Vermeer was one of the relatively few great artists who received a meed of appreciation in his own time. Strange that a man of such fastidious taste and innate refinement should have lived to see his work acknowledged at all, even though he was promptly forgotten after his death. It is usually the artist who, through some strain of meretriciousness in his performance, finds an echo in the hearts of the masses, and is lauded for his genius by his contemporaries. Thus it is commonly the task of a later generation to recognise the merits of a forgotten artist.

These are some of the facts that the author tells us in this interesting treatise on Vermeer. The introduction is a delineation of life in Holland in the seventeenth century and discusses the influence of the customs, manners and beliefs on art. The Dutch, contemplating existence from the material point of view and enjoying its simple pleasures, gave birth to a new form of art, which portrayed everyday life and people rather than the idealization of spiritual, mythological or religious subjects. The author traces every development of Vermeer's career with exactitude and includes graphic descriptions of all the important pictures painted by the artist.—P.L.

PICTURE MAKING : TECHNIQUE AND INSPIRATION

By Charles Sims, R.A., with a Critical Survey of his Work and Life by Alan Sims

(London : Seeley Service and Co. Ltd. 21/- net.)

THE versatile and far-reaching technical accomplishment of Charles Sims was never properly appreciated during his lifetime. For one thing, his financial circumstances thrust him into a commercial career and he commenced the study of art when other men of his age had already started on their careers ; for another, when he was launched, the popularity of his early work, illustrating only one of the facts of his genius, threatened to deprive him of opportunity to exploit the others, and it was only towards the end of his life that it became possible for him to paint his more ambitious creations. Despite the rare beauty of his pictures, it may be questioned whether any one of them is such an important achievement as Mr. Sims's book on *Picture Making*. The claim that it is a " practical guide " only suggests a small portion of its merits, for while the author fully describes the methods of picture making in oils, water-colours and tempera, including the styles of handling and the colours to be used, he also treats with the whole theory of art and criticism. Then there are lengthy

extracts from Mr. Sims's artistic journals showing exactly how he produced many of his principal works and his reactions towards the styles of other men. While, last but not least, comes an illuminating account of the *Work and Life* of the painter by Mr. Alan Sims, which is one of the most complete revelations of an artistic personality that has yet been given. In many respects *Picture Making* is the most significant work on art that has appeared since the publication of Sir Joshua Reynolds's *Discourses*, and it is characterised by numerous merits which the latter does not possess. The philosophy of art, as set down in Sir Joshua's stately prose, always appears as something remote from and not always reconcilable with practical experience. There is none of this with Mr. Sims. His philosophy of art and life is based on realities. His sympathies are wide enough to appreciate the merits, such as they are, of every style of painting, and while he rejects none of them as utterly worthless, his acute criticisms point out both their possibilities and limitations. Readers of the book will find that they will rise from it with a higher appreciation of both the man and the artist. It is illustrated with reproductions of Mr. Sims's own works and those by other artists whom he mentions.—C.R.G.

A SHORT HISTORY OF ANCIENT EGYPT

By Arthur Weigall

(London : Chapman & Hall, Ltd. 3/6 net.)

SHORTLY before his regretted death, the late Arthur Weigall, one-time Inspector-General of Antiquities to the Egyptian Government, planned this book as a response to the increasing demand for a concise and simple history of ancient Egypt. Popular interest in the subject has been immensely stimulated in recent years by the dramatic discoveries of modern explorers and the publicity given to their achievements. Mr. Weigall's book is a gigantic feat of compression, since within less than three hundred pages he has covered so vast a space of time, extending from Menes, the first king of the first established dynasty, down to Cleopatra, the last sovereign of the thirty-third dynasty—in round figures from 3407 to 30 B.C., a period nearly twice as long as from Cleopatra's day to ours. During this period no fewer than three hundred and fifty Pharaohs abode and passed away. The story actually begins with the dawn of Egyptian history; picturing the early Egyptian's land of the Nile vividly for us at the outset, as being merely the river's last lap of six hundred miles of its four thousand miles journey. To the ancient Egyptians the Nile simply tumbled into their ken over the rocks of the First Cataract. This is an enthralling book to read as an introduction to the entire subject, probably affording the best bird's-eye view of Ancient Egypt yet available to the student. There is a map and fifteen admirably chosen illustrations.—P.F.

ART FOR CHILDREN

By Ana M. Berry

(London: The Studio Ltd., 44, Leicester Square, W.C.2. 7/6 net paper covers, 10/6 cloth.)

IF pictures can make a book, surely this book is made by its pictures. No better, no more appealing gift at Christmas can be imagined than *Art for Children*. The selection of pictures has been made with rare taste and sure instinct for the child's sense of curiosity and wonder. Eight full pages in colour and nearly a hundred others in black and white, all of large size, are drawn from many periods and many climes, and their subjects are mainly of lore and legend such as must stimulate the imagination to the utmost. This is something new to its purpose; there is no concession to babydom as generally understood. Some of the world's masterpieces are included, so that the book will be as welcome to the oldest as to the youngest recipient. There are representations by great artists of ships and dragons, angels and animals, mummers and mythical beasts, fairies, sports and pastimes. The accompanying notes are excellent, written joyously as a fairy tale. As the author says, "To accustom children early to beautiful things is to influence their outlook for good from the beginning." The book is a treasure house of magical charm.—E.K.



THE GREAT HYPOSTYLE HALL AT KARNAK: FROM A SHORT HISTORY OF ANCIENT EGYPT, BY ARTHUR WEIGALL: CHAPMAN AND HALL, LTD.

HISTOIRE DU COSTUME DE L'ANTIQUITÉ. TOME XIII. EPOQUE LOUIS XIII.

Par M. Maurice Leloir

(Paris: Henri Ernst, Editeur. 10 x 12½ in.)

THIS fascinating period in the history of costume covers the years from 1610 to 1643, the period endeared to lovers of romance as that of D'Artagnan and the Musketeers. M. Maurice Leloir, who is directing the entire production of this massive work, is an artist whose special predilection for the costume of this reign is well known. In the present volume there are about eighty informing pages of letterpress from his pen, accompanied by figures from engravings after contemporary artists, illustrating every detail of dress for both sexes, including the fashion of hair and beards and

such items as jewellery and sword furniture. There are also forty composite plates, most of them coloured by hand, mounted on thick sage-green paper which can be detached for use when necessary. A special value of this book lies in the fact that we are not only told how each costume is worn but shown how it is made.

Many interesting facts emerge. Certain fashions in gloves, for instance, owed their vogue to the perfumer. Such were *gants d'ocagne* and *gants d'ambrette*. An amusing origin has been suggested for the name *vertugadin* as from *gardien de vertu*. The author will have none of this: the noble dames who most affected this form of crinoline were for the most part models of propriety.

Under Louis XIII., broadly speaking, three completely differing styles succeeded. The first continued the modes of the preceding reign with little appreciable

change; the second which occupied the middle years is familiar to us through the works of such artists as Rubens, Van Dyck, Callot and Bosse, and the third lasted throughout the remainder of the reign and well into the next.

During the middle period, beards went suddenly out of fashion. As a mere whim and in order to beguile the time, Louis XIII. had the cheeks and chins of all his courtiers shaved, leaving the moustache and a small triangular tuft beneath the lower lip—to the latter was given the name *royale*. Under the second Empire in later years, this form of beard was to become fashionable once more—H.G.F.

MARY, QUEEN OF SCOTS

By Marjorie Bowen

(London: The Bodley Head. 15/-.)

IN *Mary, Queen of Scots, Daughter of Debate*, Miss Bowen has given an account of the circumstances in the life of the woman whose complexity of character has tempted so many writers. The narrative is good, written with a cold detachment, and the author has a thorough and impartial understanding of the period. Notwithstanding that Miss Bowen has made a scholarly investigation of the facts and has provided abundant detail, she has failed to give life to

her characters. She would do well to be more daring in her attitude. Over each incident there is an unwillingness to accept one version rather than the other. This must inevitably dull the movement of the book. In this determinedly impartial attempt to see both sides of the question, Miss Bowen does not fail to find good in such scoundrels as Bothwell and Darnley, or in so unattractive a zealot as Knox. The passions of the central figures are depicted with more aloofness than sympathy, so that the reader is never sensible of the warm or human element. It is the mass of data, the cautious judgements that obtrude. In the sceptical description of the murder of David Rizzio it is impossible to feel the impotent rage and despair of Mary who has witnessed the murder of her lover, stabbed cowering behind her, or perhaps not cowering after all, for here again the author is impartial to the point of indefiniteness.

Miss Bowen is at her best when describing the various paintings, drawings and coins of Mary and here shows herself to be a sensitive and a sympathetic critic.—P.L.

A HISTORY OF BRITISH CARPETS

By C. E. C. Tattersall

(Benfleet, Essex: F. Lewis (Publishers) Limited. Pp. 182 + plates 116. 42/- net.)

IN 1920, Mr. A. F. Kendrick summarized the results of his study of English carpet-knotting in a paper which he read before the Royal Society of Arts. Since then, further facts have been accumulated, and as Mr. Tattersall says in his introduction "closer technical investigation has allowed more definite attributions to be made"; the result of this study is the present valuable record of a craft, hitherto largely neglected by writers.

Actually this is one of those few books which is an important work of reference alike to collectors, to those who are more interested in modern design, and to those who are

to-day engaged in the industry. The first chapter deals with Carpets in General; the second with Carpets of Great Britain in the Sixteenth and Seventeenth Centuries; and collectors of furniture will find no small enlightenment in the third chapter dealing with "Turkey Work," which was the name given to small pieces of carpet-knotting used for covering chairs and benches during the seventeenth century. Few of the carpets imported from the East were suitable for this purpose, but when the method of knotting was learnt, the small panels were made to the required sizes. To the present-day maker of carpets, the chapter on Technical Details of Some Hand-Knotted Carpets will afford much of interest. Here, the author has described the material and technical details of a number of important early carpets, and smaller pieces such as were used for cushion covers or for seats.

In preparing the history, the author has assembled an unusually large number of illustrations of important examples, and the manner in which these have been reproduced is a tribute to both the printer and the publishers, a comment which applies equally to the book as a whole. The many illustrations of carpets, Turkey Work, and similar examples, as well as the numerous diagrams, are shown with a clarity of detail which is of no small assistance to the reader; for however concise and explicit a writer may be in his text—and Mr. Tattersall is—it is always helpful to the layman if technical descriptions are accompanied by well illustrated details of actual examples.

There is also a chapter on embroidered carpets with diagrams of various stitches and illustrations of several eighteenth-century examples, that have been preserved through the many years since they were made. The last two chapters are devoted respectively to Machine-made Carpets and Some Carpet Manufacturers; the illustrations of these chapters including a series of excellent colour plates reproducing modern English copies of Oriental and other early carpets and others which are intended for interiors in what is known as the modernistic style.—E.W.



FRENCH COSTUMES OF 1615: FROM THE SET OF SIX ENGRAVINGS DEPICTING THE DRESS OF DIFFERENT SOCIAL CLASSES BY MATTHEW MERIAN: HISTOIRE DU COSTUME, BY M. MAURICE JÉLOIR. TOME VII. 1610 À 1643. PARIS: HENRI CROST, ÉDITEUR

IN THE AUCTION ROOMS

By H. J. MAYO

THE FRESHFIELD SALE

IN his review which was published in the October *Connoisseur*, Mr. Gordon Hannen of Christie's observed that, unless international politics or finance caused complications, the confidence in the future of the art markets would prove to be well founded. It is too early to predict that the season now opening will show an even more decided upward curve than 1933-4, but there are indications that a further rise in values may be anticipated. The first important dispersal of the present season took place at Christie's from October 29th to November 2nd, when the collections belonging to the late Douglas W. Freshfield were offered, the total realized amounting to £17,126 7s. 4d. Of this, the furniture, textiles, pottery and porcelain accounted for £6,686 19s., the outstanding prices being: a Hispano-Moresque plate, painted in the centre with a coat-of-arms, £52 10s.; a Turkish faience dish, £35 14s.; a set of four Hepplewhite mahogany chairs, £50 8s.; a set of six Chippendale mahogany chairs and two armchairs, £157 10s.; four French mahogany chairs, the seats and backs covered in needlework, £81 18s.; a panel of French needlework, worked in gros- and petit-point, mid-sixteenth cen-

tury, £273; a border of French petit-point needlework, sixteenth century, £102 18s.; an Ispahan early seventeenth-century rug, 6 ft. 4 in. by 4 ft. 5½ in., £315; a fragment of Ispahan sixteenth-century carpet, 11 ft. 4 in. by 5 ft. 9 in., £147; an Ispahan sixteenth-century carpet, 20 ft. by 7 ft. 9 in., £682 10s.; another Ispahan sixteenth-century carpet, 17 ft. by 6 ft. 6 in., £420.

On the afternoon of November 2nd, when the pictures were disposed of, Christie's octagonal room was completely filled, and the spirited bidding carried the total of the 152 lots to £9,584 16s. A drawing, *Geneva, with Mont Blanc in the distance*, by J. M. W. Turner, R.A., brought £99 15s.; *Cornfields near Brighton*, by J. Constable, R.A., £787 10s.; and by the same artist, *Hampstead Heath: Sunset*, £252; *Hampstead Heath, with Bathers: Evening of the Coronation, July 19th, 1821*, £283 10s. There were five Corots: *Le Bucheron*, £588; *Souvenir d'Italie*, £336; *A Harvest Field*, £105; *A Sea Port, with buildings, boats and figures*, £273; and *1^{er} Septembre 1854: Scheveningue, près La Haye—La Plage*, £189; *A River Scene*, by C. F. Daubigny, £94 10s.; *Dieppe Beach*, on panel, 4¼ in. by 8½ in., by J. McNeil Whistler, £168; *Portrait of a Gentleman*, by Paris Bordone, £89 5s.; *The Nativity*, by Lorenzo di Credi, £273; *A Betrothal*, Florentine School, the front of a cassone, early fifteenth century, £283 10s.; *Ludgate Hill, 1790*, by W. Marlow, £147; *The Madonna and Child*, by Perugino, £54 12s.; *The Madonna and Child*, by Pintoricchio, £57 15s.; *The Madonna adoring the Infant Saviour*, by Jacopo del Sellaio, £210; *Views on the Rhine* (two), by A. Storck, £336; *Paradise*, by Tintoretto, £199 10s.; *The Worship of the Golden Calf and its companion*, by Tintoretto, £451 10s.; *The Parable of the Wise and Foolish Virgins*, by Tintoretto, £399; *The Madonna and Child*, by Tura, £367 10s.; *A View in Wales*, by R. Wilson, R.A., £110 5s.; and by the same artist, *San Francesco nel Deserto*, £189.



"FLEET" GOBLET WITH ENGRAVED BOWL ON OPAQUE TWIST STEM, CIRCA 1759, WHICH REALIZED £195 AT CHRISTIE'S

ENGLISH DRINKING GLASSES

THE second portion of the collection of English glasses, formed by Grant R. Francis, Esq., F.S.A., was sold at Christie's on November 6th.

Among the baluster and knopped stems (*circa* 1680-1750), a goblet fetched £11 10s.; an "acorn stem," £12 10s.; a tall glass with a solid base, £16 10s.; a straight-sided goblet, £11 10s.; a goblet, with funnel bowl, £10; an ornate tall glass, straight-sided bowl, £10. Colour twists (*circa* 1770): a glass, ogce bowl moulded with spiral flutes, £29; a wine-glass, straight-sided bowl, £26; a similar wine-glass with a bell bowl, £17; a glass with an ogce bowl, £27; a glass with a reticulated straight-sided bowl, £15. Early champagne glasses: a tazza-shaped (probably one of the very earliest made in England), ribbed and lipped double-ogce bowl, three-knopped baluster stem with tears, *circa* 1680-1700, £53; a double-ogce bowl, *circa* 1710-1730, £23 10s.; a hammered double-ogce bowl, opaque twist stem, *circa* 1760-1770, £27; an opaque stem glass with a triple collar above a knopped opaque twist stem, *circa* 1760-1770, £20; a somewhat similar glass, but with collars above and below a plain opaque twist stem without knop, £24. An ale glass, decorated with barley and hops in thin "wash" enamel,



DUTCH DELFT HYACINTH VASE PAINTED IN BLUE : MARK A.K. : HEIGHT 28½ IN. : THIS BROUGHT £33 AT SOTHEBY'S

circa 1770, £15; a cordial glass on a double mercury twist stem, circa 1750, £20; a glass with a double-ogee cordial bowl on a mixed opaque and mercury twist stem, circa 1760, £24; a cordial glass with a solid base on a double-ogee opaque twist stem, £16; a sporting glass, bowl engraved with a hunting scene, £14; a rare Masonic glass, the ogee bowl engraved with the arms of No. 8 lodge (the lodge of Journeymen Masons, Edinburgh), on a thick solid stem and a "firing" foot, circa 1750, £12; a goblet, probably commemorative of the coronation of George II., the cup-shaped bowl engraved with the English coat of arms of that king, circa 1730-1740, £19; another goblet, circa 1680-1700, £21; the rare "Liberty" glass, the straight-sided bowl engraved with the Hanoverian horse, under a ribbon with the word LIBERTY, £23; a so-called "cider glass," circa 1750, £20; the rare "No Excise" glass, the ogee bowl engraved with a fruiting apple tree on one side and two cider barrels, and the words NO EXCISE on the other, £15; an "Admiral Byng" glass, voicing the public demand for the execution of Admiral Byng, £54; and a "Fleet" goblet, bowl engraved a three-masted barque, £105.

FURNITURE, PORCELAIN AND OBJECTS OF ART

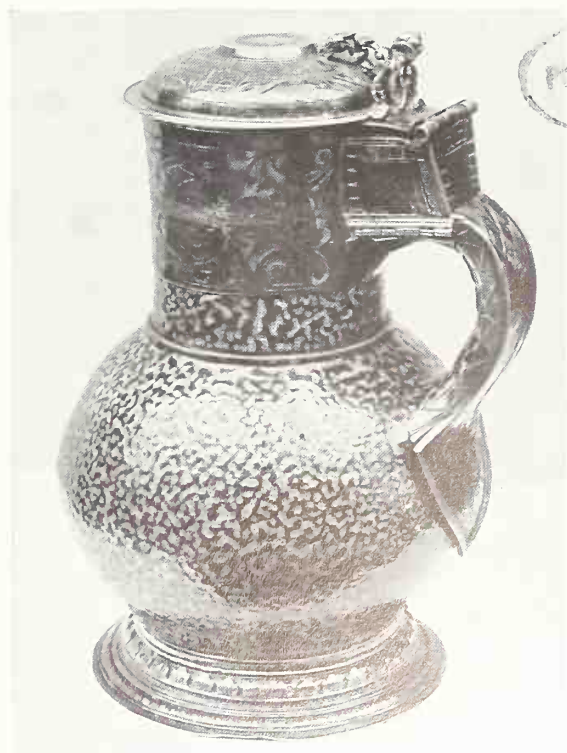
ON October 23rd, Goddard & Smith disposed of the furnishings at Moor Hall, Harlow, Essex, when a pair of terrestrial and celestial globes on Hepplewhite stands, sold for 56 guineas; a mahogany tray top coffee table, 66 guineas; a Georgian mahogany 3-tier dumb waiter, 38½ guineas; a seventeenth-century oak elbow chair, 10½ guineas; a bracket chiming clock, 20½ guineas; a mahogany break-

front cabinet, 200 guineas; a set of 8 Chippendale elbow chairs, 305 guineas; a Sheraton mahogany dwarf bookcase, fitted, writing flap, 64 guineas; a Ming dish, the centre painted with pheasants, 40 guineas; a Worcester tea service decorated with transfer pastoral groups, 43 pieces, £30; a hexagonal Ming pottery teapot and cover, decorated flowers on green ground, £175; a dessert service, painted flowers on green ground, 41 pieces, £51; a set of 6 lattice rail back dining chairs, 170 guineas.

No important porcelains have so far been offered, though both Sotheby's and Christie's have issued catalogues which include a number of fine specimens. One item, however, is worth noting, namely, a Rockingham part dinner service, griffin mark in red, of 74 pieces, which realized 75 guineas at Puttick & Simpson's. Other items sold at the same rooms were: a miniature portrait of George IV. as Prince of Wales, wearing field-marshal's uniform and orders, in enamel, by Henry Bone, 175 guineas; a violin by Jean Baptiste Vuillaume, Paris, 1867, £80; a violin by Francesco Rogeri, £180; a violin by Joannes Franciscus Pressenda, Turin, 1826, bearing label, £150; a violoncello by Bartolomeo Cristofori, Florence, 1716, £130.

A MID-SIXTEENTH-CENTURY JUG

THE stoneware jug illustrated on this page was included in a sale held by Powell & Powell of Bath, and after some keen competition was won by a London dealer for £230. It is of mottled ware with silver-gilt foot-band, cover, neck-band and thumb-piece which is in the form of a griffin; the mounts are hall-marked, 1556.



STONEWARE JUG WITH SILVER-GILT MOUNTS - LONDON 1556
RECENTLY SOLD BY POWELL & POWELL LTD., BATH, FOR £230

EARLY STAMPS OF ST. VINCENT, B.W.I.

By DOUGLAS ARMSTRONG



THE FIRST 6d. STAMP OF ST. VINCENT ENGRAVED BY CHARLES HENRY JEENS, 1861 • THE BISECTED 1d. PROVISIONAL • 5s. "SEAL" WITH MOTTO ATTRIBUTED TO WILLIAM RIDGWAY • AND A PAIR OF THE 1s. 1868

AMONG the classic early postage stamps of the British West Indies few excel in design or engraving the artistically conceived line-engraved series of St. Vincent. Possibly that is why they were selected for the subject of the annual display of stamps from the King's collection presented by Sir Edward D. Bacon, K.C.V.O., Curator of the King's stamps, before the Royal Philatelic Society, London, at the first meeting of the new session on October 4th this year. The Royal exhibit, embodying the issues bearing the head of Queen Victoria, was accompanied by explanatory notes. The profile of Britain's young Queen which alone graced the postal adhesives of the colony for thirty-eight years is attributed to Charles Henry Jeens, who, with a score of beautiful stamp dies to his credit, never produced one of greater merit.

Although control of the island postal service was taken over by the Colonial authorities from the hands of H.M. Postmaster-General on May 1st, 1860, no provision had been made for a supply of distinctive postage stamps, so that twelve months elapsed before these were actually obtained from the contractors in London, and finally became available to the public early in 1861. Meanwhile, in the absence of the British stamps of the period hitherto obtainable from the Packet Agency at Kingstown, letter postage had to be prepaid in cash, which was the cause of much inconvenience.

The first issue of St. Vincent stamps consisted of two values only, viz. 1d. for local postage and 6d. for use on letters to the United Kingdom, both printed from line-engraved plates by Perkins, Bacon & Co., of London, who at that time held the Crown Agents' Contract. From the outset, the sheets were supplied ready perforated, the number and variety of gauges, intermediate, rough or clean-cut incisions making an interesting if intricate study for specialistic philatelists. Varieties having the perforation accidentally omitted between horizontal pairs of these stamps are of some rarity. Printings prior to 1868 of these, as well as of the 4d. and 1s. denominations added in 1866, were devoid of watermark, but from 1871 onwards paper water-marked with a small star to each stamp on the sheet was introduced and continued in use down to the end of the Perkins, Bacon contract. The various printings of the Victorian stamps of St. Vincent are prolific of shades resulting in some fine colour effects; the 4d. Prussian blue

and 1s. deep black being particularly choice examples.

A consignment of stamps despatched from England to the Colony in May 1830 included one of the most effective British Colonial stamps of the period. Of the face value Five Shillings, the highest yet issued by St. Vincent, it reproduces in enlarged rectangular format the device of the Colonial Seal described as *Justice pouring out a libation to Peace*, and interpreting the motto *Pax et Justitia* inscribed upon the scroll surmounted by a crown above the central figures. Sir Edward Cameron, under whose Governorship the stamp was introduced, declares that the native population irreverently nicknamed it *Frying the Jack fish*.

The engraving of this design is attributed to William Ridgway, who was responsible for a number of Mid-Victorian stamp dies, although perhaps better known as the engraver of Holman Hunt's *Light of the World* and other equally famous pictures. Some beautiful die proofs of the 5s. stamp before lettering are in the W. W. Forsyth collection of St. Vincent. Apparently the stamp proved to be in little demand for postal purposes, and the greater part of the original consignment of 2,000 copies was used up by the Treasury with REVENUE overprinted across the face. This accounts for its current catalogue quotation of £40 unused or £48 used. To meet a temporary shortage of 1d. stamps occurring in May, 1880, 900 copies of the 6d. value were perforated down the centre, each half being boldly surcharged 1d. in red. Unsevered pairs of this emergency stamp are decidedly scarce and one realized £57 10s. at the recent dispersal of the Hind collection at Harmer's.

Due to St. Vincent becoming a member of the Universal Postal Union on September 1st, 1881, a halfpenny stamp was needed. Pending the arrival of a permanent vignette of that value, recourse was again had to dividing and surcharging a small supply of 6d. labels, until in December of that year the definitive halfpenny stamp came to hand, admirably engraved by William Ridgway in a slightly modified and possibly improved version of Jeens' design. Early in the year 1882, the plates used in the production of the St. Vincent postage stamps were delivered to the Crown Agents by Messrs. Perkins, Bacon & Co., and by them handed over to Messrs. Thos. De La Rue & Co., the new contractors, who continued to print from them down to the latter part of 1898.

